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M87x

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No. 122.

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ANNOTATED, FINGERED AND EDITED

BY

THOMAS TAPPER

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BY

THOMAS TAPPER

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Preface

This volume contains types of MUSICAL FORMS illustrative of the following:

1. The Phrase and its components
2. The Period
3. The Binary (or Two-part Song form)
4. The Ternary (or Three-part Song form)
5. The Compound Ternary
6. The Sonatine
7. The Rondo (with one or with more than one subject)

The selections chosen to illustrate the above forms are clear of outline and structure and within the ability of the average student to play.

Each selection is described in detail in the accompanying volume, FIRST YEAR ANALYSIS. The text-book and this collection of pieces form complementary volumes. Ordinarily the text-book on Musical Form makes no provision for the student in respect of the music to be analyzed. All material required by the lessons in FIRST YEAR ANALYSIS will be found in this collection.

No music should be taken up for serious study that has not been carefully analyzed for its structural foundation. The lessons contained in these companion volumes have been prepared to enable the student to attain those essentials of FORM that will permit this.

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Musical Form and Analysis

by

THOMAS TAPPER

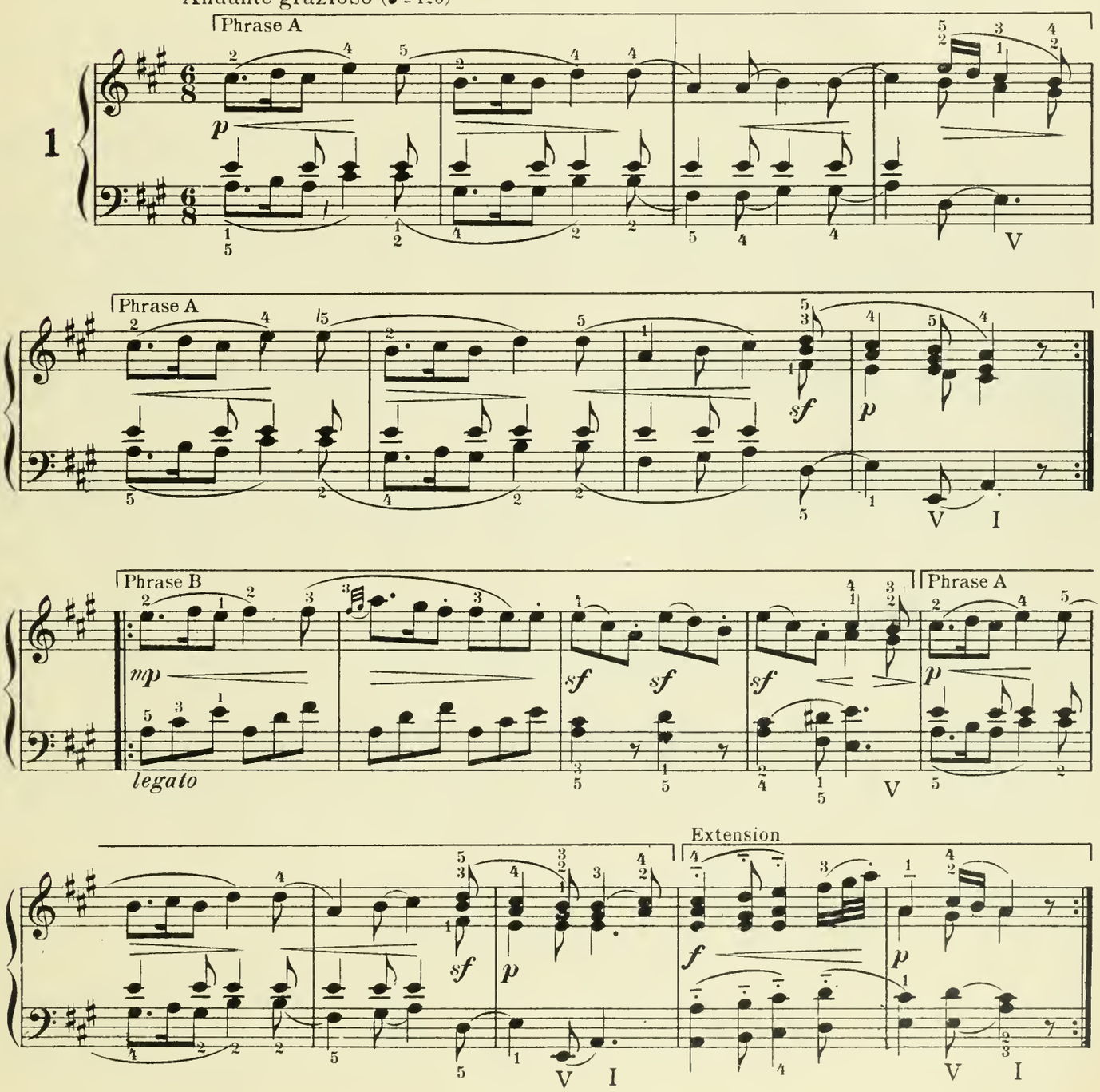
Theme in A major

PLAN

(a) 4 m. Phrase — V | (a) 4 m. Phrase — I

(b) 4 m. Phrase — V | (a) 4 + 2 m. Phrase — I

Andante grazioso (♩ = 120) W. A. MOZART



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A little Song

PLAN

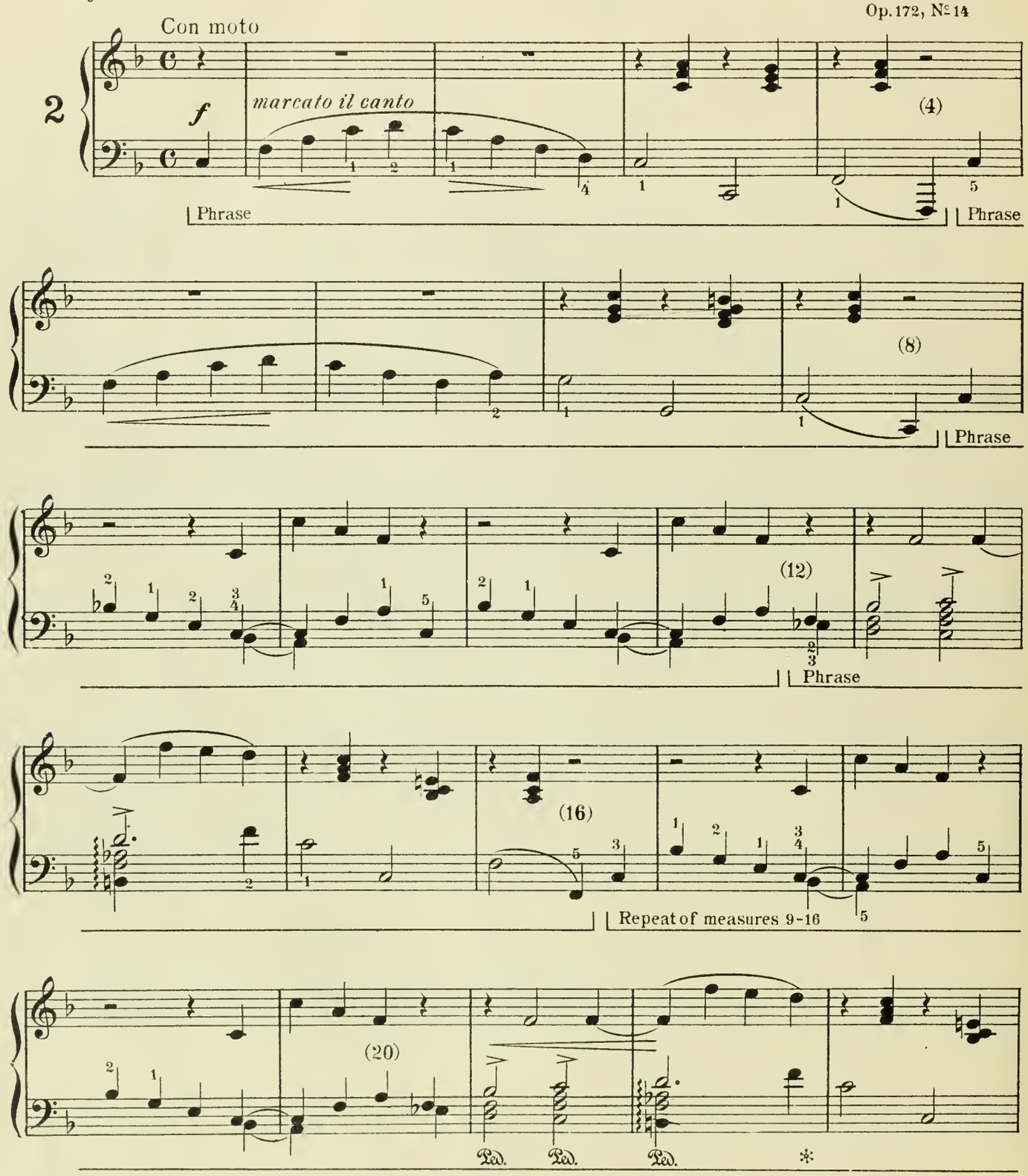
(a) 4 m. Phrase I (a) 4 m. Phrase I C major

(b) 4 m. Phrase I (b) 4 m. Phrase I (Repeated)

Coda 4 m. I

Edited by PHILIP HALE

CORNELIUS GURLITT
Op. 172, № 14



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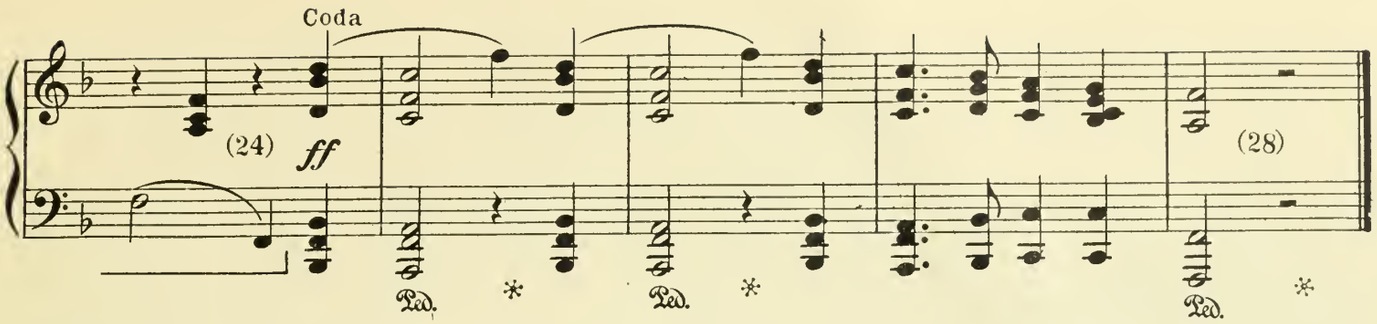


Theme in A major

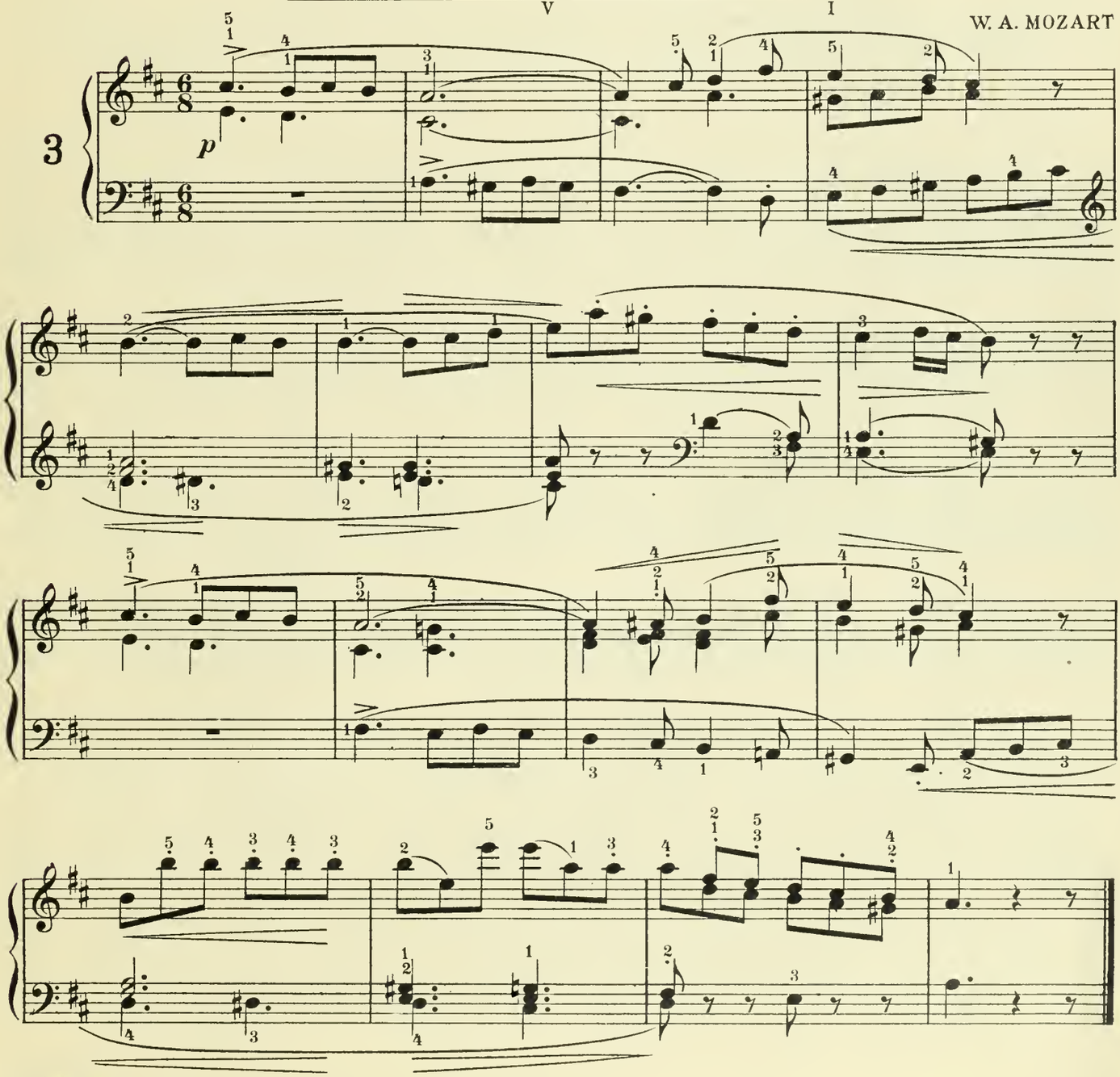
(From Rondo in D major)

PLAN

(a) 8 m. Phrase — V

(a) 8 m. Phrase — I

W. A. MOZART



Lament

PLAN

(a) 2 m. F min.V (b) 2 m. A♭ maj.V_7

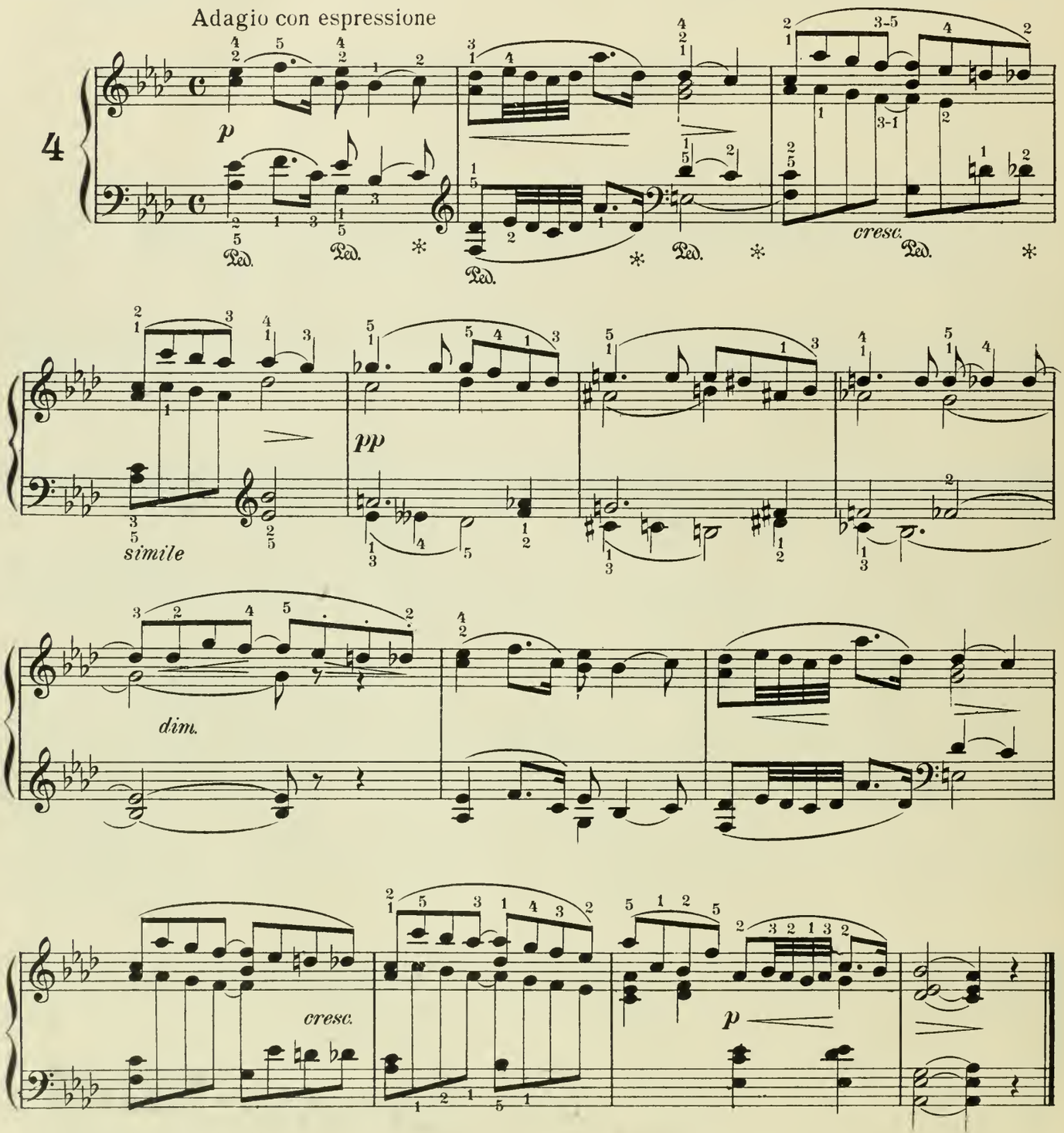
(c) 4 m. A♭ maj.V_7

(a) 2 m. F min.V (b) 4 m. A♭ V_7 I

Edited by PHILIP HALE

CORNELIUS GURLITT

Adagio con espressione



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Etude in C major

PLAN

(a) 4 m. G I — (b) 4 m. C I

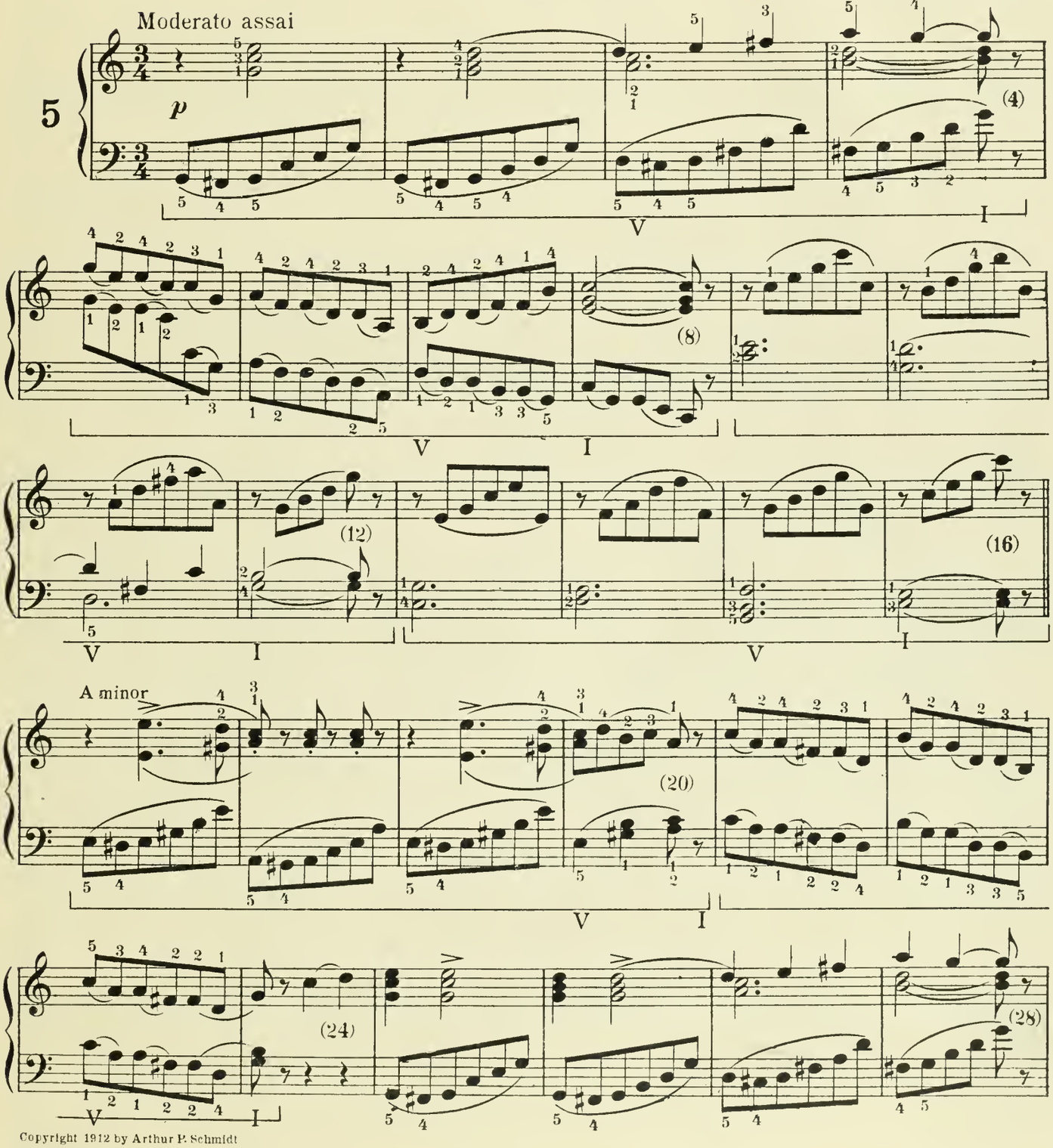
Harmonic repeat of preceding (a) (b)

(c) 4 m. A min. — (d) 4 m. G

(a) 4 m. G — (b) 4 m. Rhythmically varied C

Coda 7 m.

J. CONCONE
Arranged by THOMAS TAPPER



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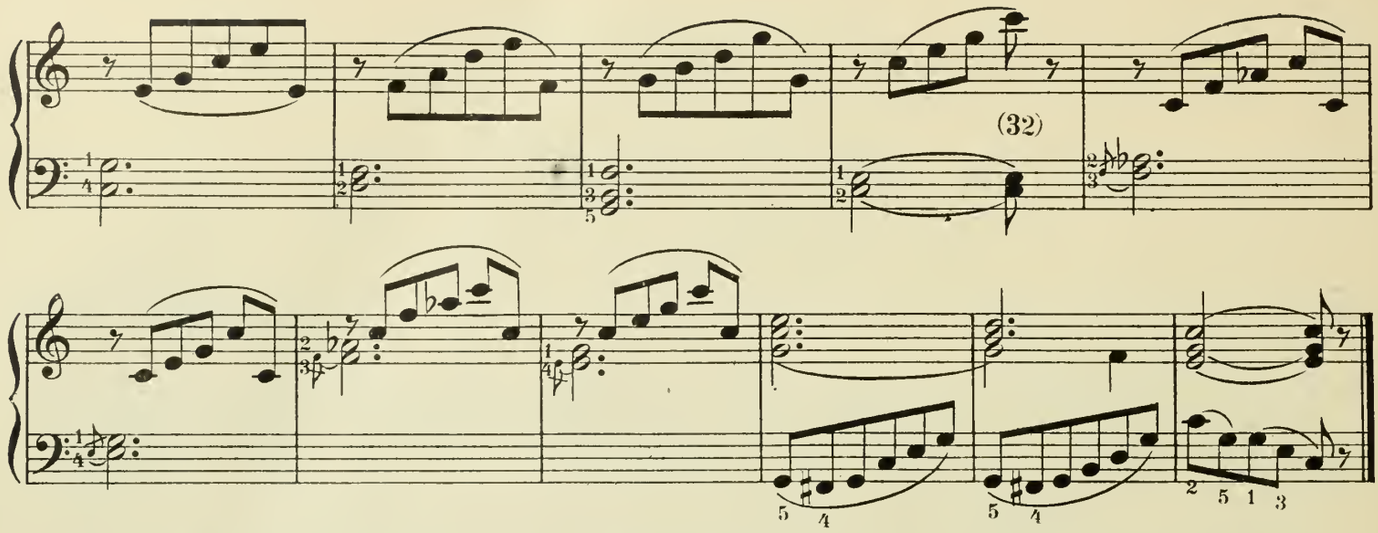


Mignon

PLAN

The "momentum" throughout is practically without cessation. But, nevertheless, cadences are clearly implied. Measures 3 and 4 pass into B♭. Measure 8 reaches the dominant of C minor. Measures 9 to 12 are in E♭. Hence:

B♭ I — C min. V — E♭ I (Repeated

After the double bar two two-measure groups appear (13-14) (15-16) followed in 17-18 by a Melodic Conjunction, leading to the resumption of the original figure in measure 19. To the end the following plan is followed:

m. 19-22 B♭ — m. 23-26 A♭ — m. 27-30 E♭

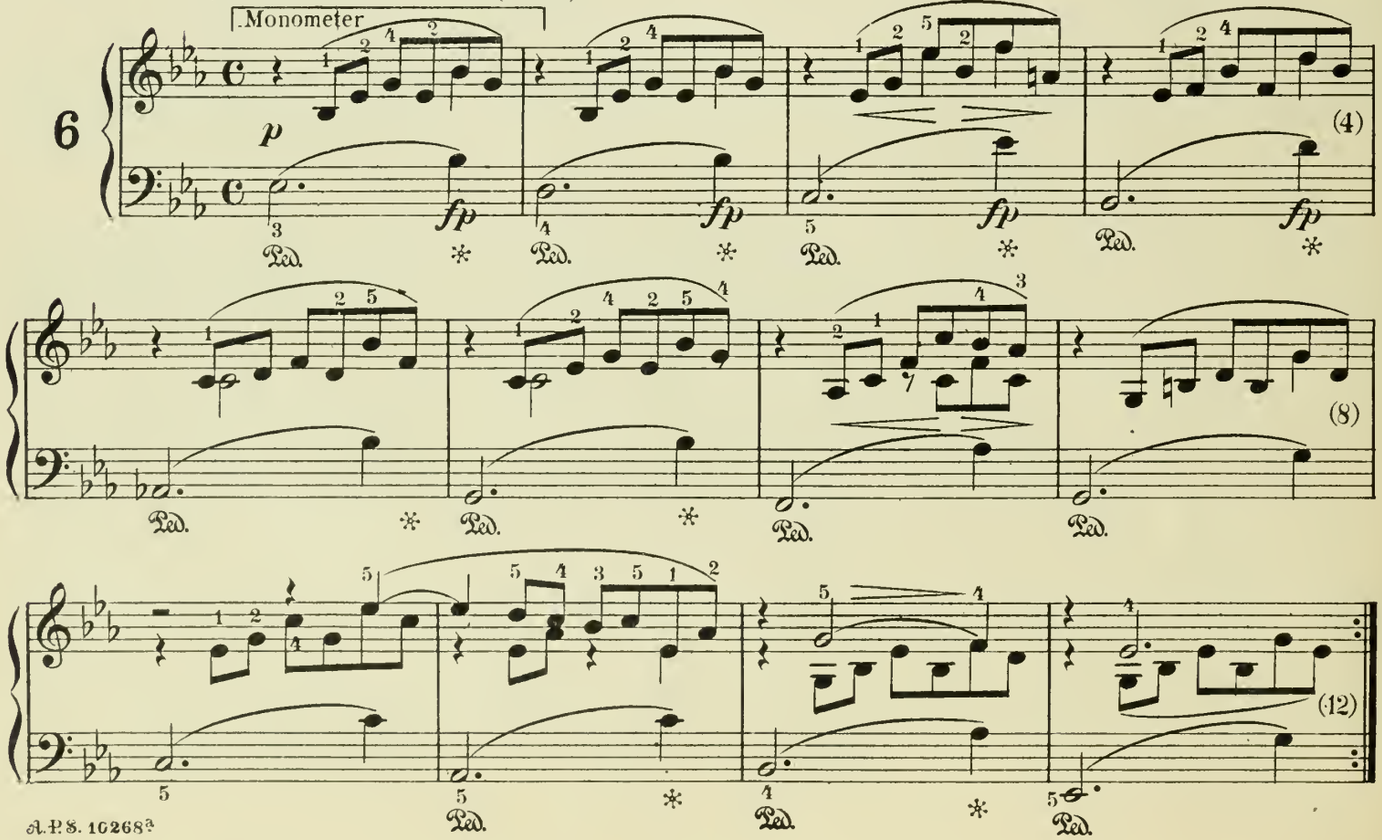
The total form is then

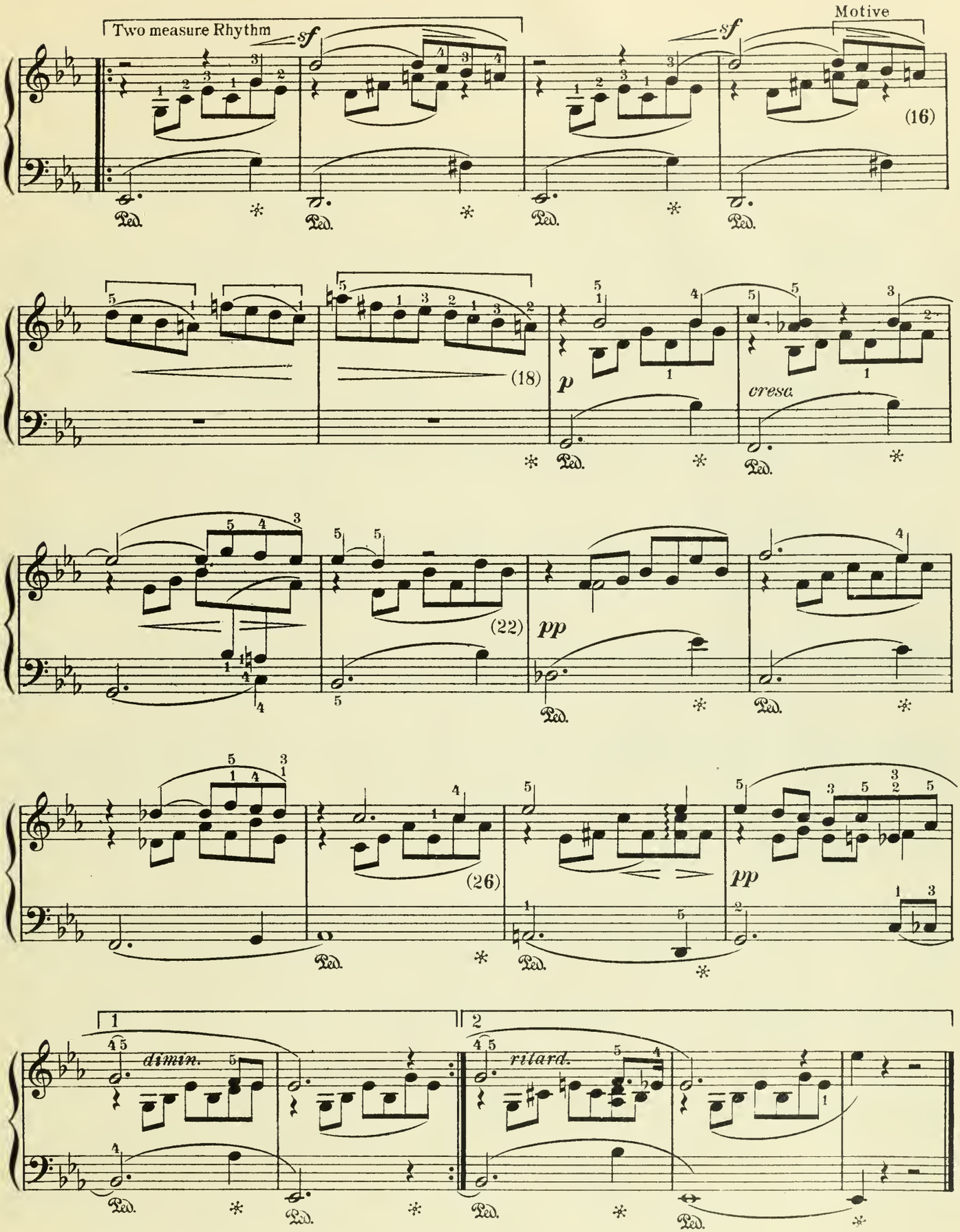
12 m.
6 m.
12 m. +2

ROBERT SCHUMANN

Andante con tenerezza (♩=100)

Monometer




Two measure Rhythm
sf
sf
Motive
(16)
(18)
p
cresc.
(22)
pp
(26)
pp
1
2
dimin.
ritard.
Ped.

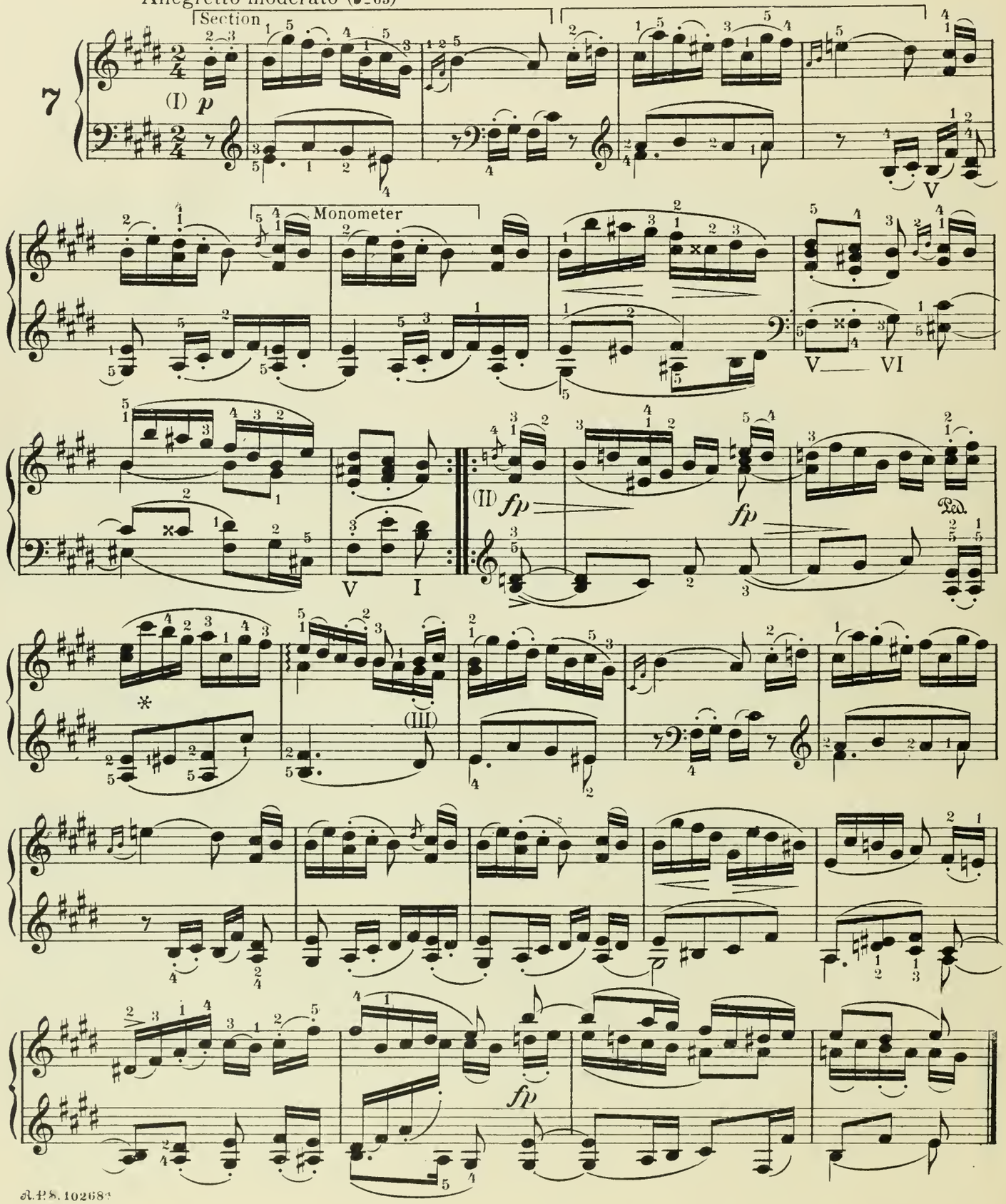
A Song of May

PLAN

(a) 4 m. — V
(a) 4 m. — V VI
plus 2 m. — V I
(b) 4 m. — V
(a) 4 m. — V
(a) 8 m. — V I

ROBERT SCHUMANN

Allegretto moderato (♩=63)

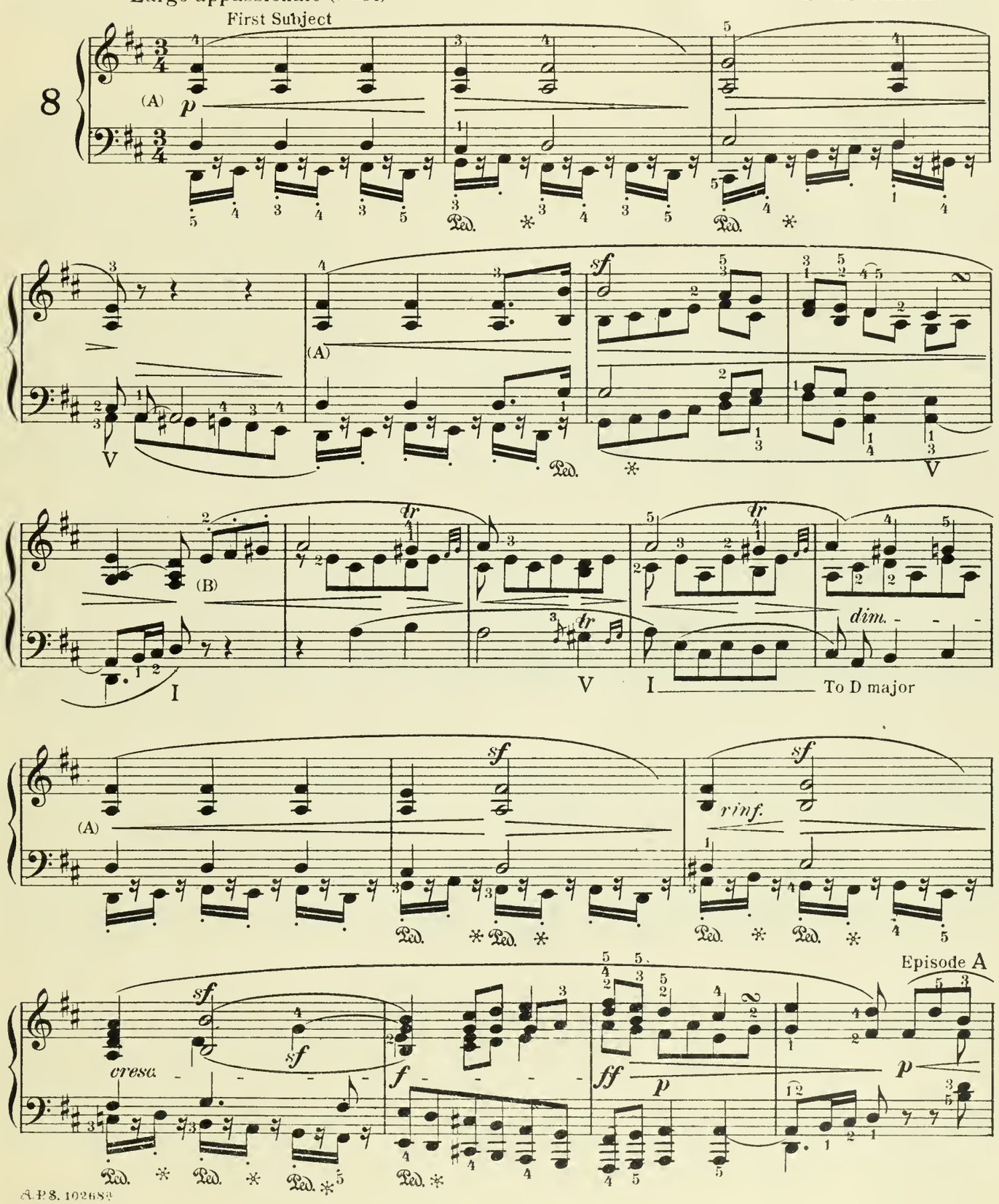


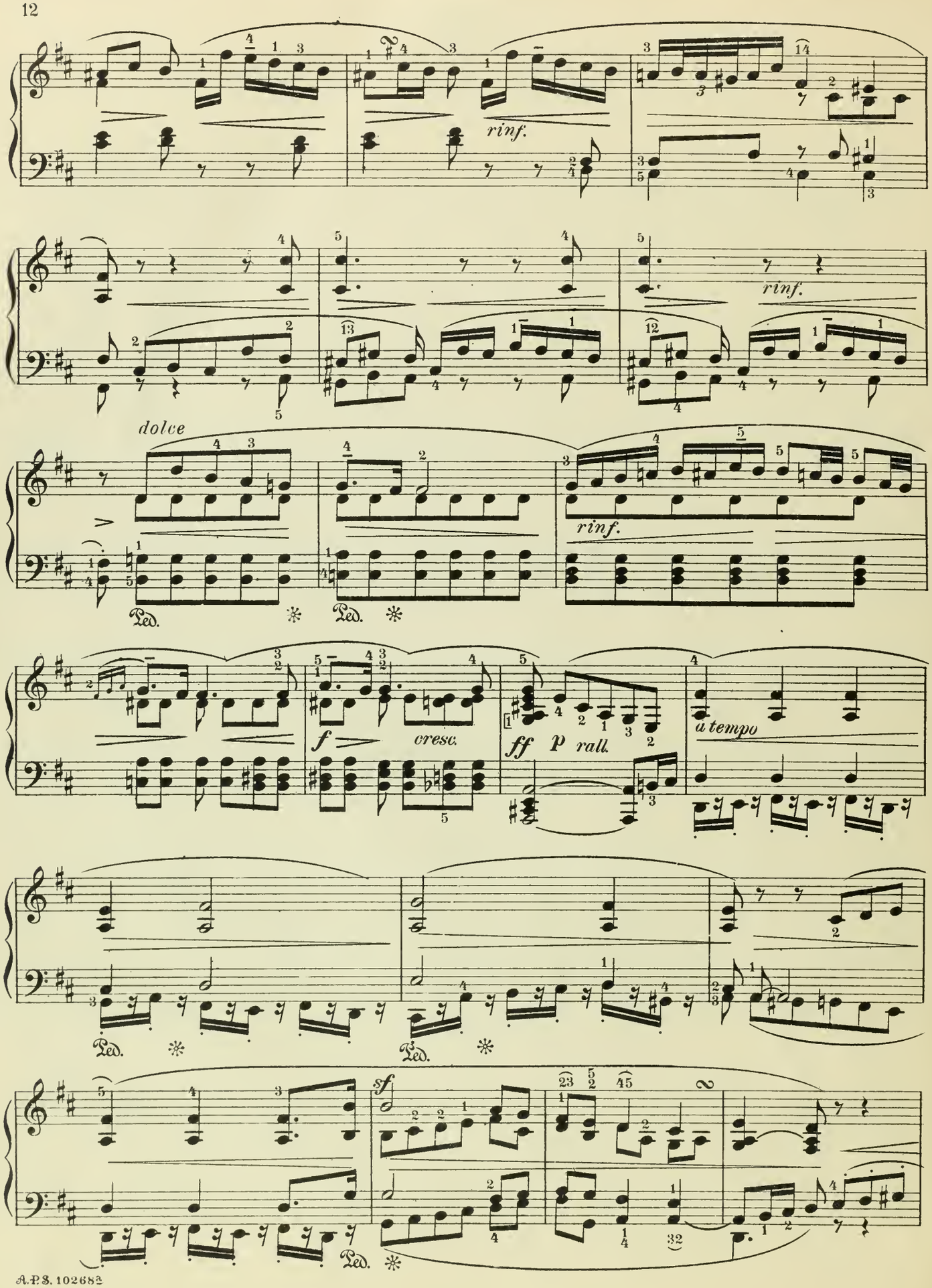
Largo

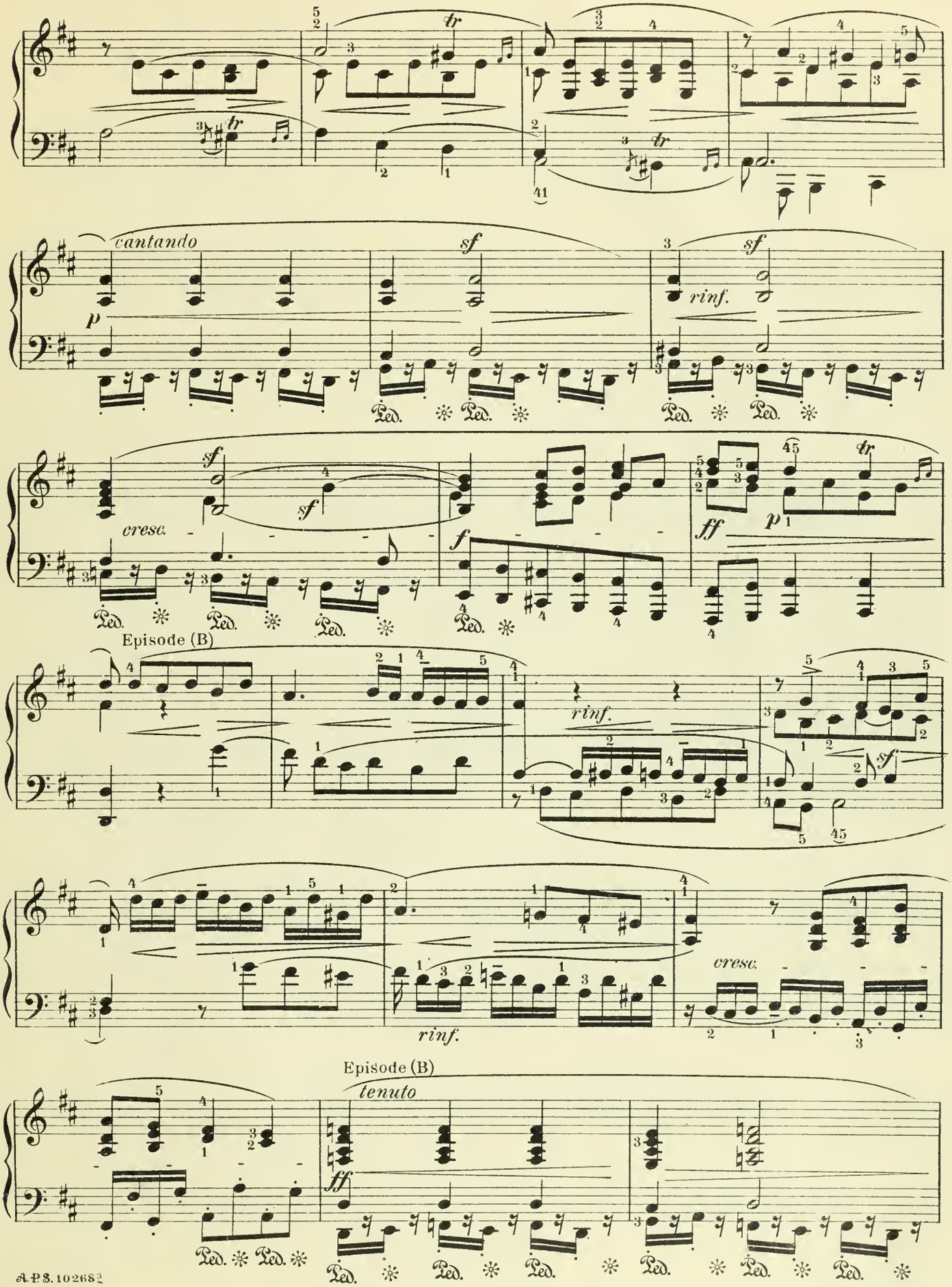
from Sonata Op.2,№2

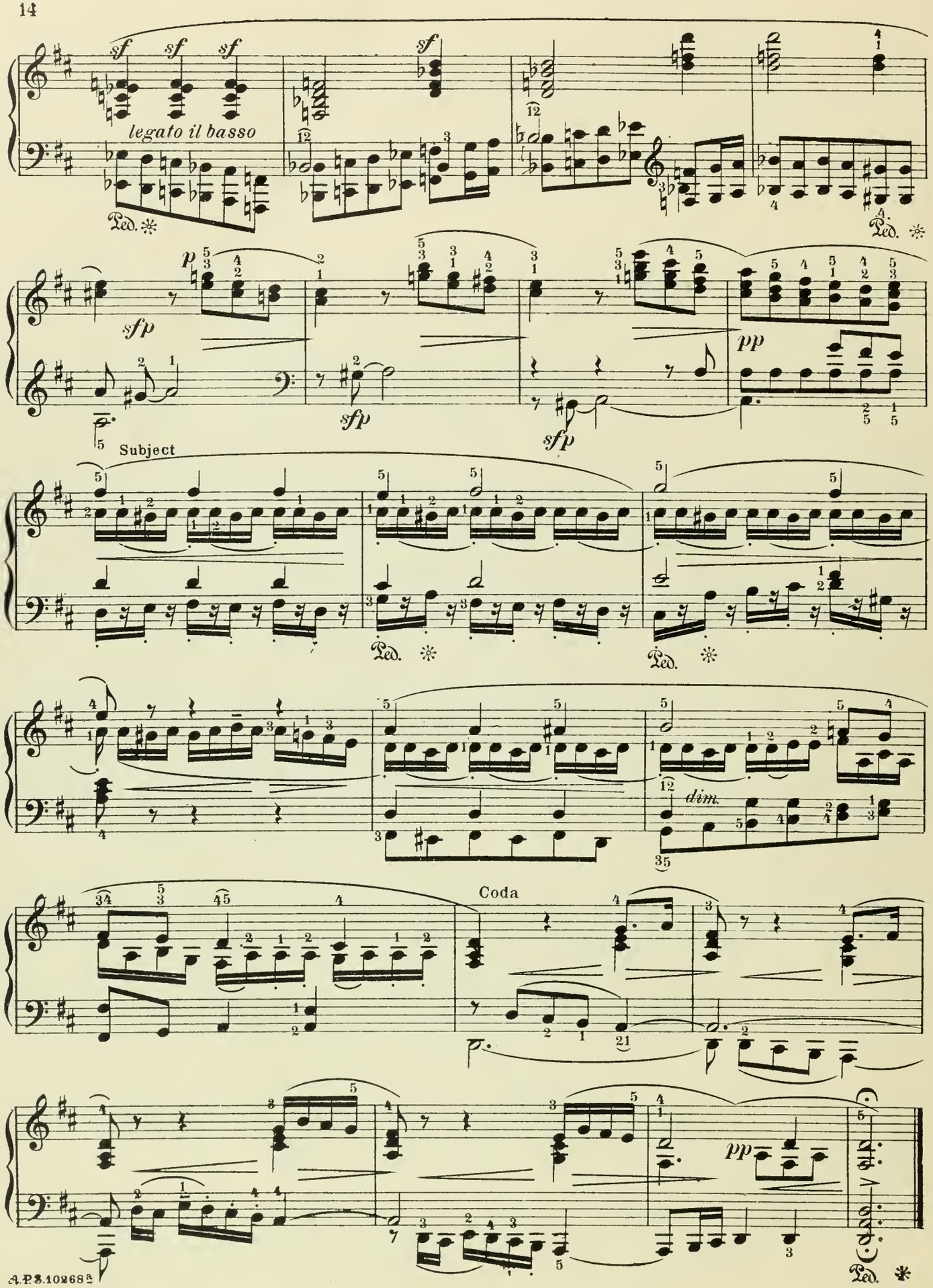
This composition illustrates the Extended Primary Form, first nineteen meausures (see Chapter V of First Year Analysis; also the Rondo of one subject (see Chapter XV) and the Transitional Primary-Ternary (see Chapter XVII).

Largo appassionato (♩ = 84) L. VAN BEETHOVEN




rinf.
rinf.
dolce
rinf.
Ped.
Ped.
f
cresc.
ff
p
rall.
a tempo
Ped.
Ped.
sf
Ped.


cantando
sf
rinf.
cresc.
ff
Episode (B)
tenuto


sf sf sf
legato il basso
Ped. *
sf
Ped. *
p
sfp
sfp
sfp
pp
Subject
Ped. *
Ped. *
dim.
Coda
pp
Ped. *

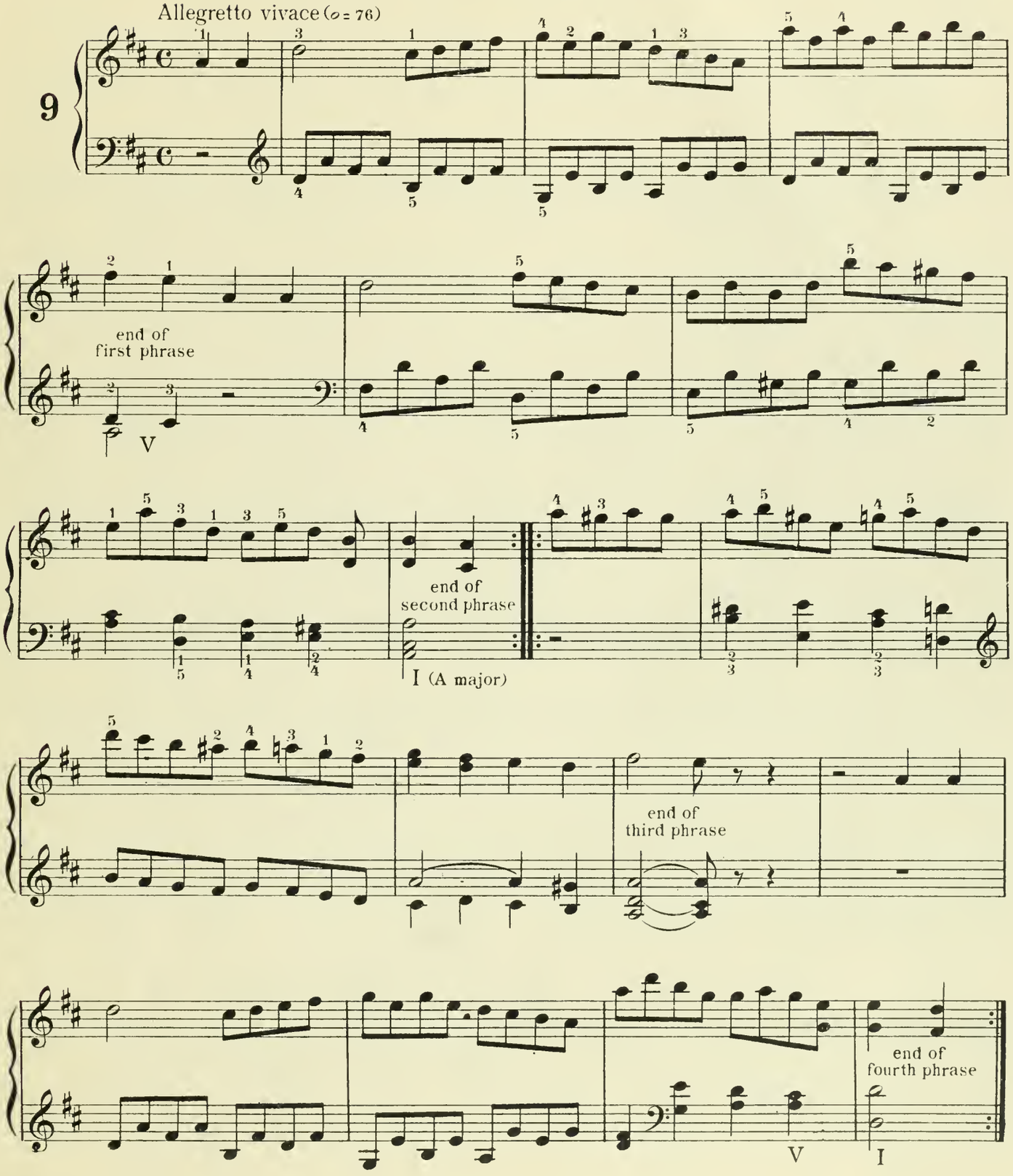
Theme in D major

PLAN

(a) 4 m. (a) 4 m.

(b) 4 m. one (measure) (a) 4 m.

W. A. MOZART

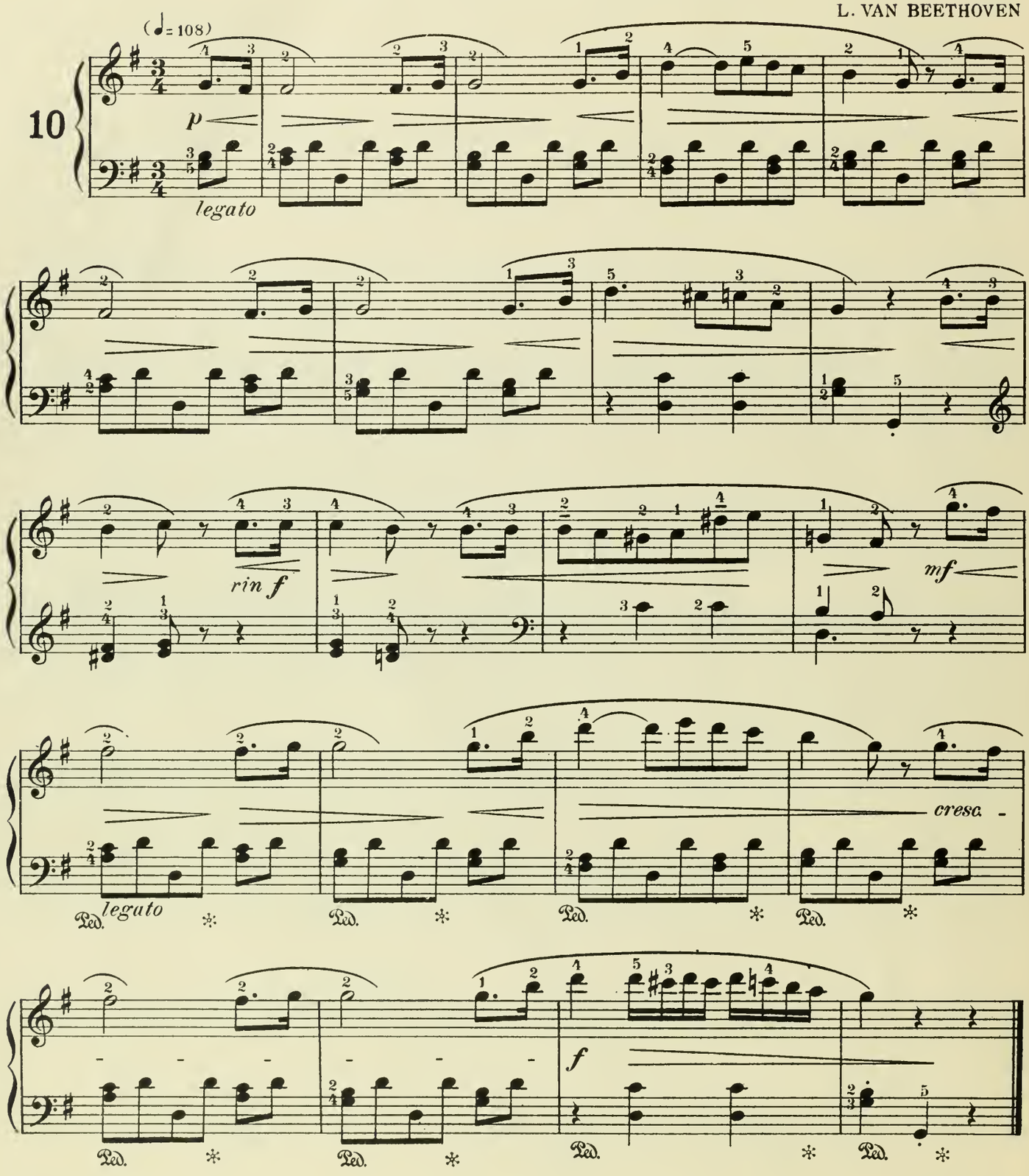


Menuetto

PLAN

(a) 4 m. Phrase — I
(a) 4 m. Phrase — I
(b) 4 m. Phrase — V
(a) 4 m. Phrase — I
(a) 4 m. Phrase — I

L. VAN BEETHOVEN

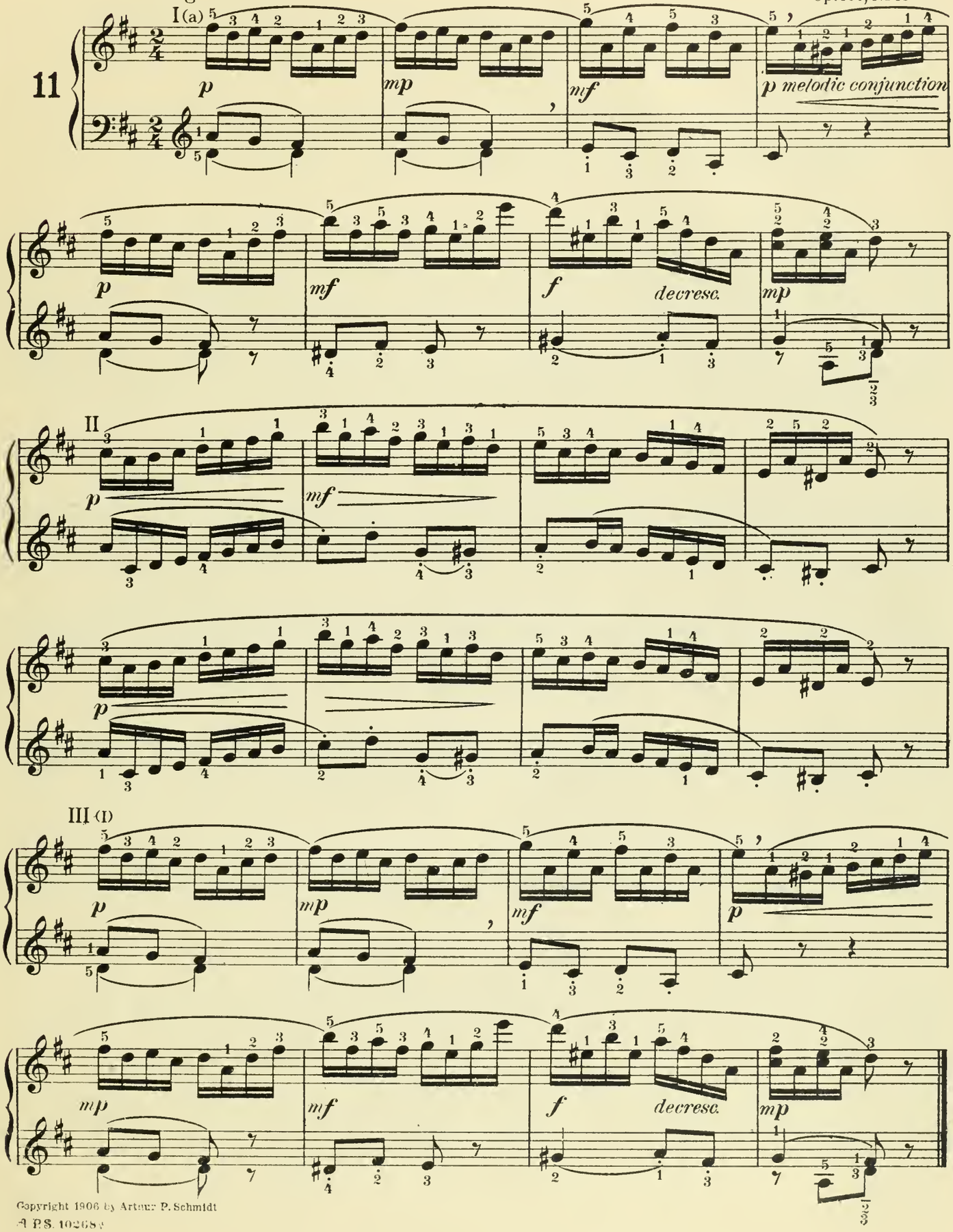


Etude

The Plan of structure is shown by the Roman Numerals

GEORG EGGELING
Op. 122, № 13

Allegro moderato



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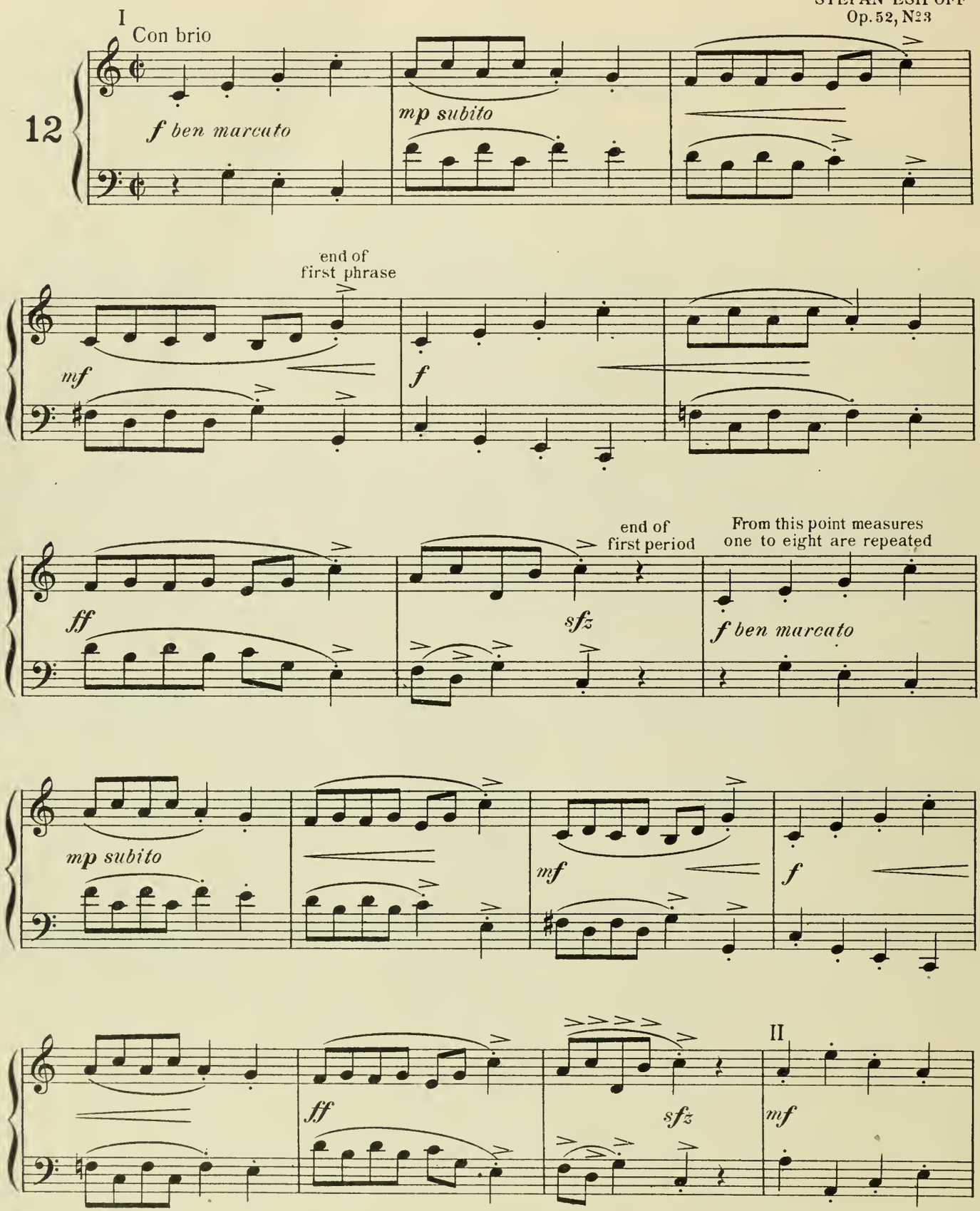
Phantom March

STEPÀN ESIPOFF
Op. 52, N23



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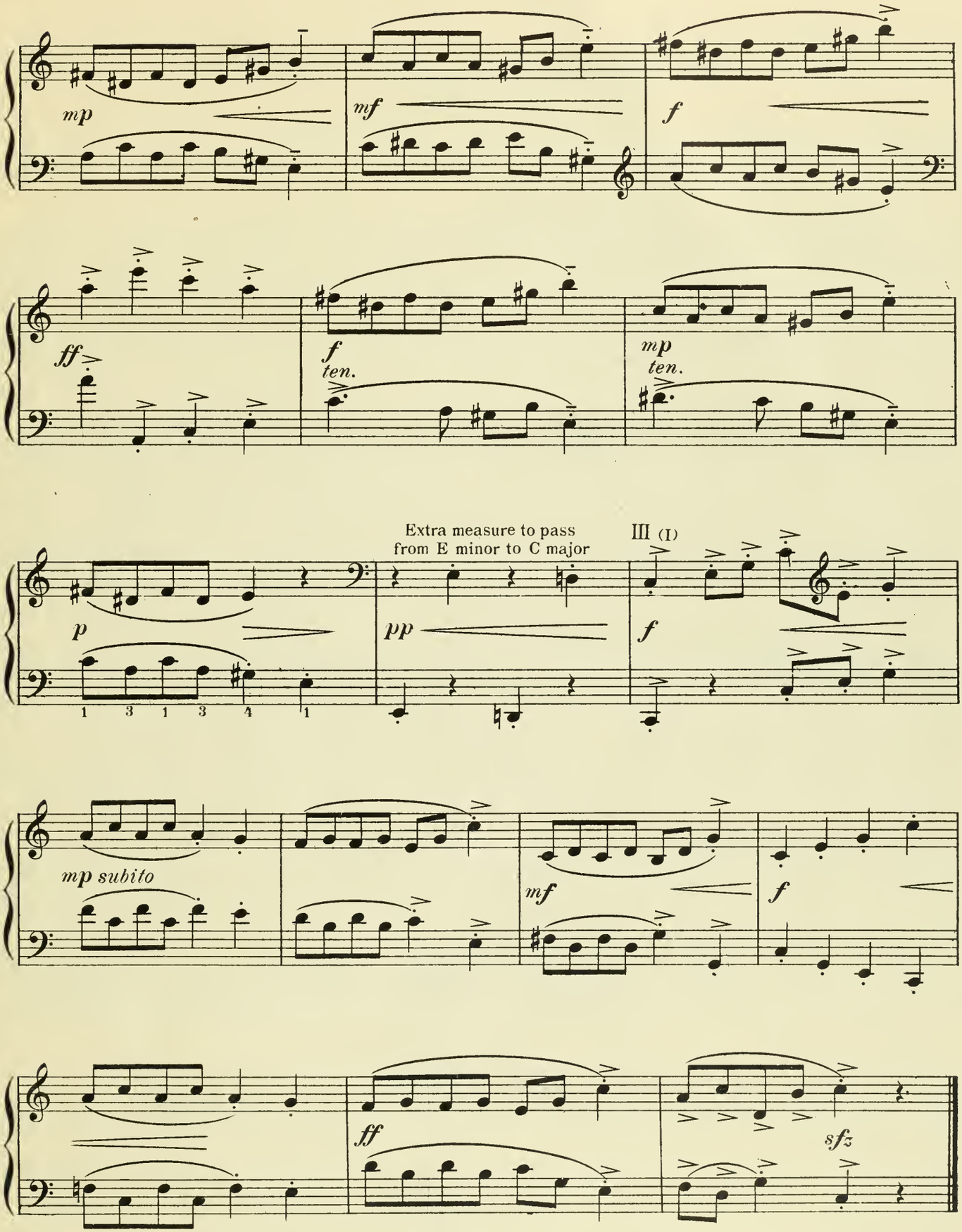

mp
mf
f
ff
ten.
f
ten.
mp
Extra measure to pass
from E minor to C major
III (I)
p
pp
f
1 3 1 3 4 1
mp subito
mf
f
ff
sfz

Sonatine Movement

PLAN

(a) 8 m. Phrase — V
(a) 8 m. Phrase — I
(b) Middle Portion 13 m.
(a) 8 m. Phrase — V
(a) 8 m. Phrase — I
Coda 4 m. — I

F. KUHLAU
Op.172, №14

Adagio e sostenuto M.M. ♪ = 95

13

p con espressione

cresc.

p

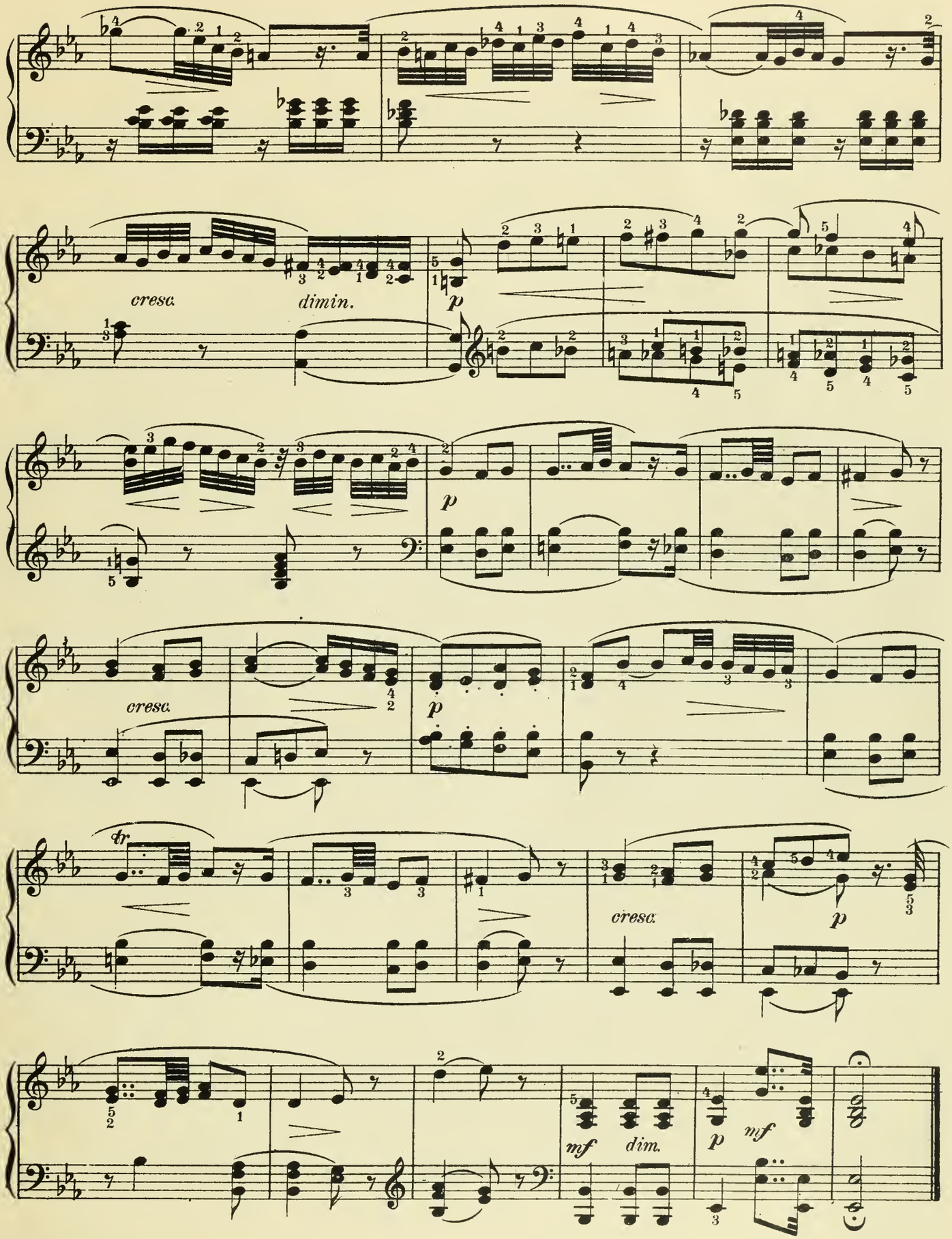
tr

cresc.

p

cresc.

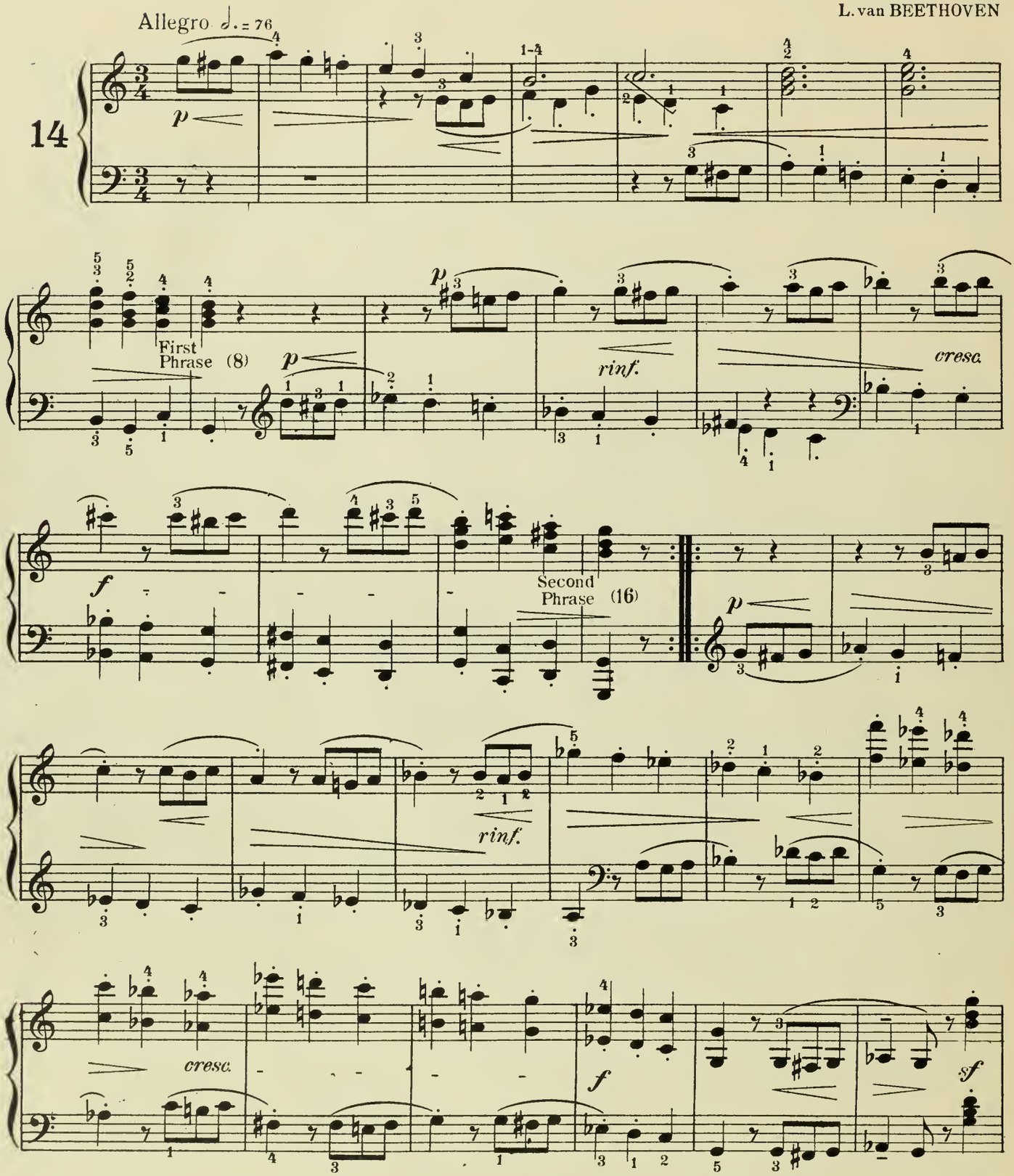
p


cresc.
dimin.
p
p
cresc.
p
tr
cresc.
p
mf
dim.
p
mf

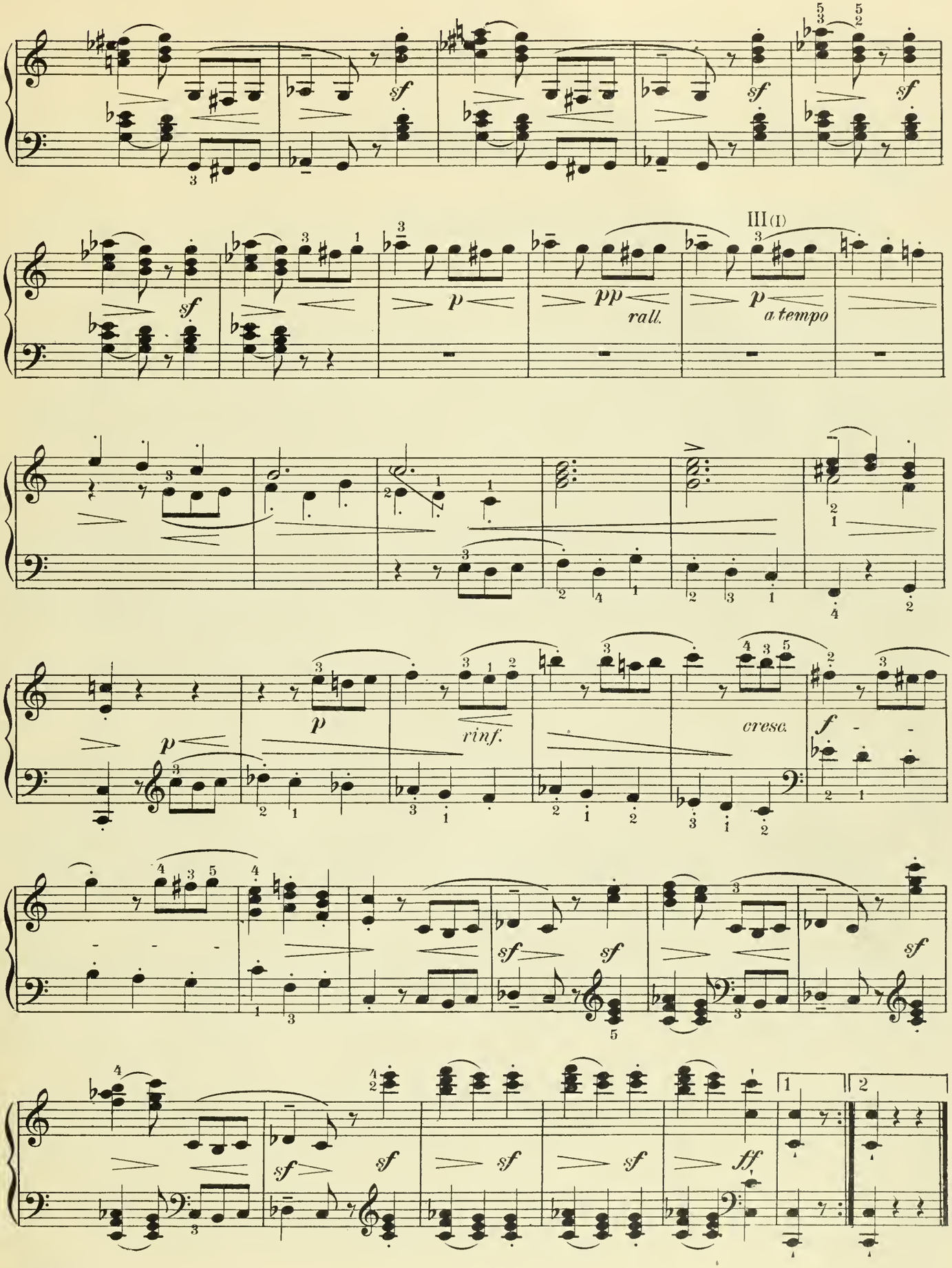
Scherzo *)

From Op. 2, № 3

L. van BEETHOVEN



*) For detail of Plan see First Year Analysis; Chapter VII


sf
sf
sf
III (I)
p
pp
rall.
p
a tempo
p
p
rinf.
cresc.
f
sf
sf
sf
sf
sf
sf
sf
ff
1
2

Melody

PLAN

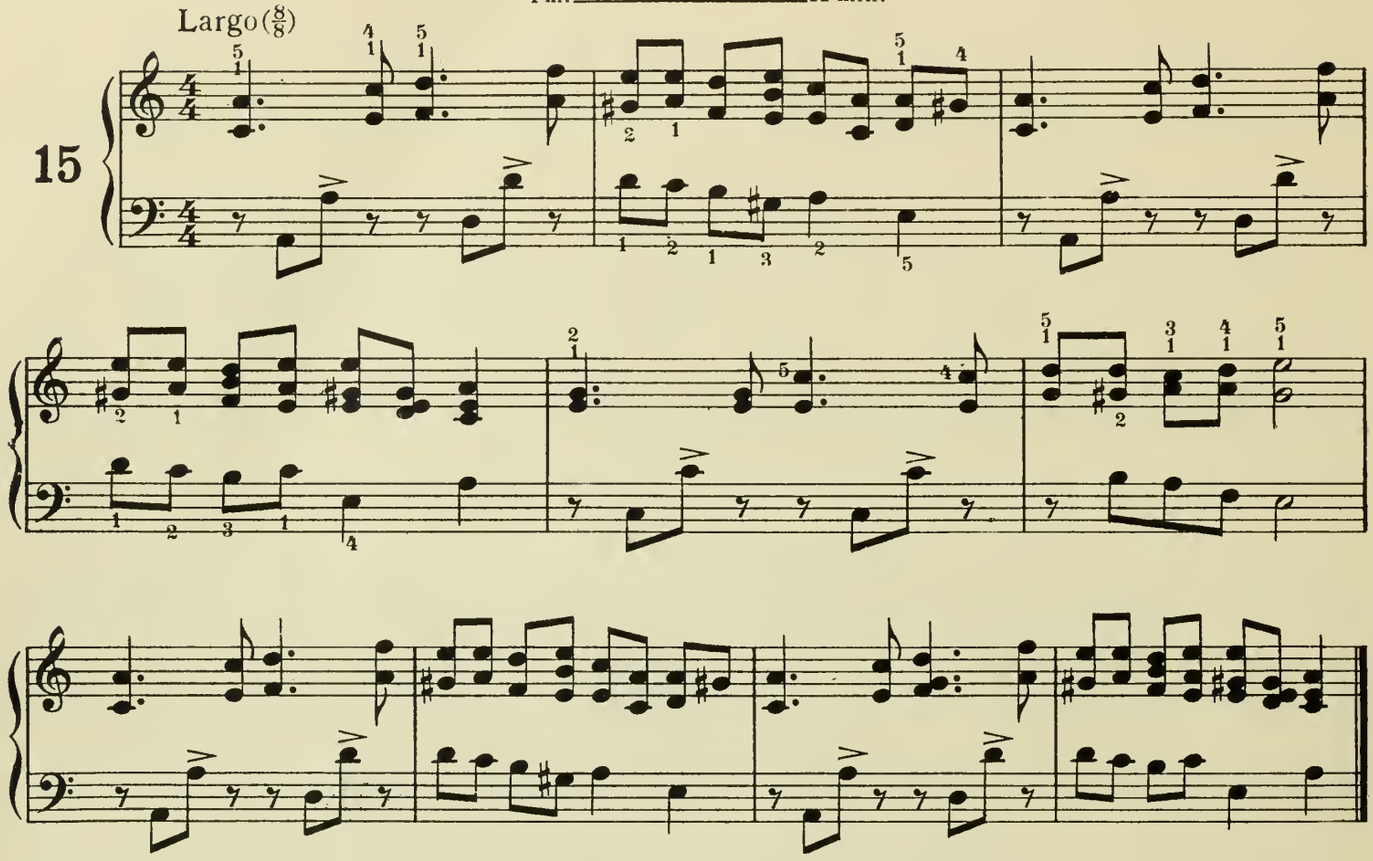
4 m. ——— A min.

2 m. ——— V

4 m. ——— A min.

Largo ($\frac{8}{8}$)

15



Little Romance

PLAN

(a) 4 m. ——— (Repeated)

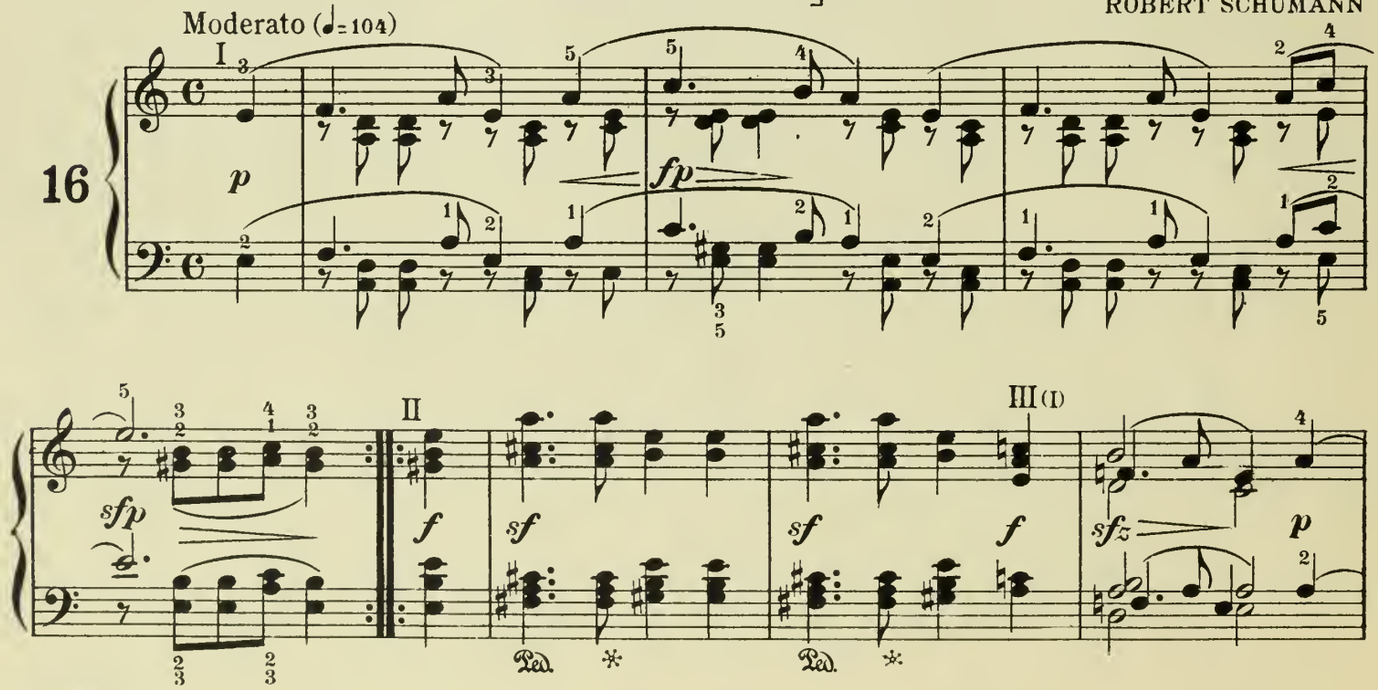
(b) 2 m.

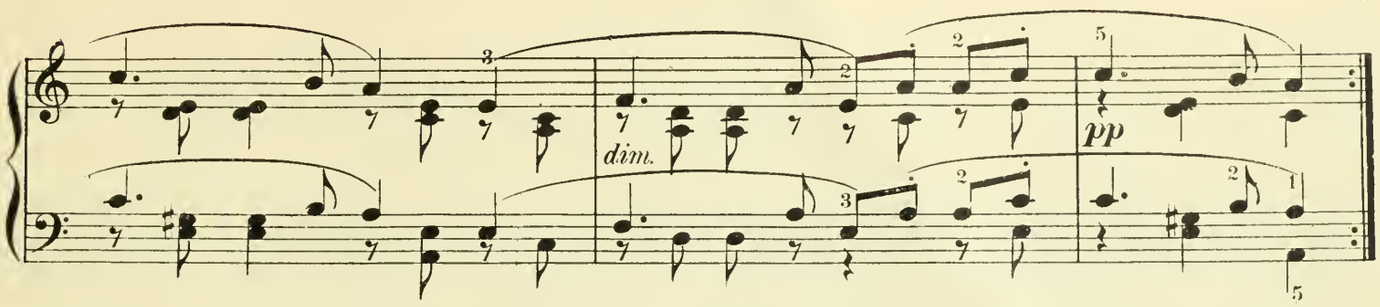
(a) 4 m. ——— (Repeated)

ROBERT SCHUMANN

Moderato ($\frac{}{}$=104)

16





Menuetto I

PLAN

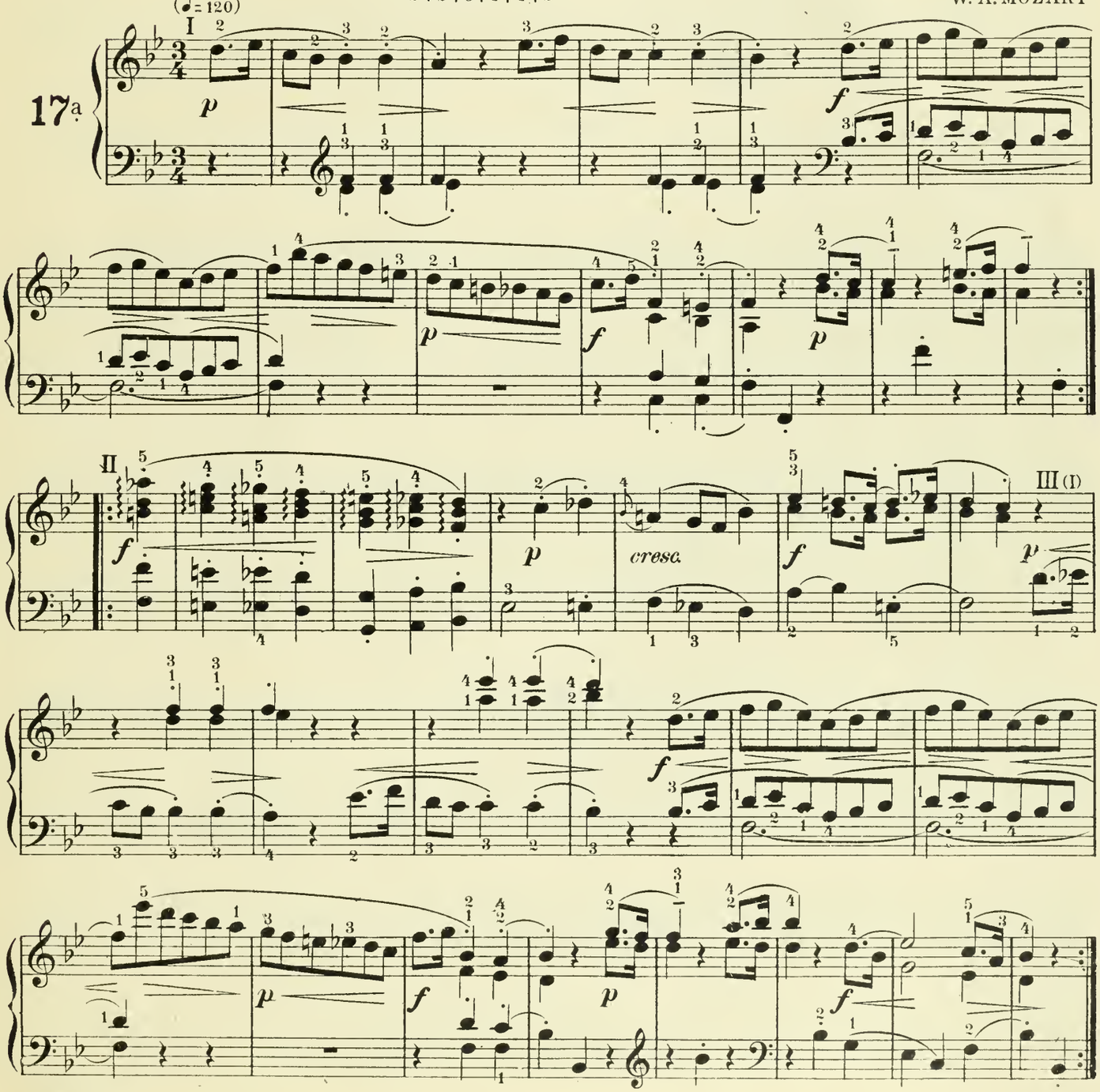
(a) 12 m. — (Repeated)
2 + 2 + 6 + 1 + 1

(b) 6 m:

(a) 14 m. (Repeated)
2 + 2 + 6 + 1 + 1 + 2

W. A. MOZART

17a



Menuetto II

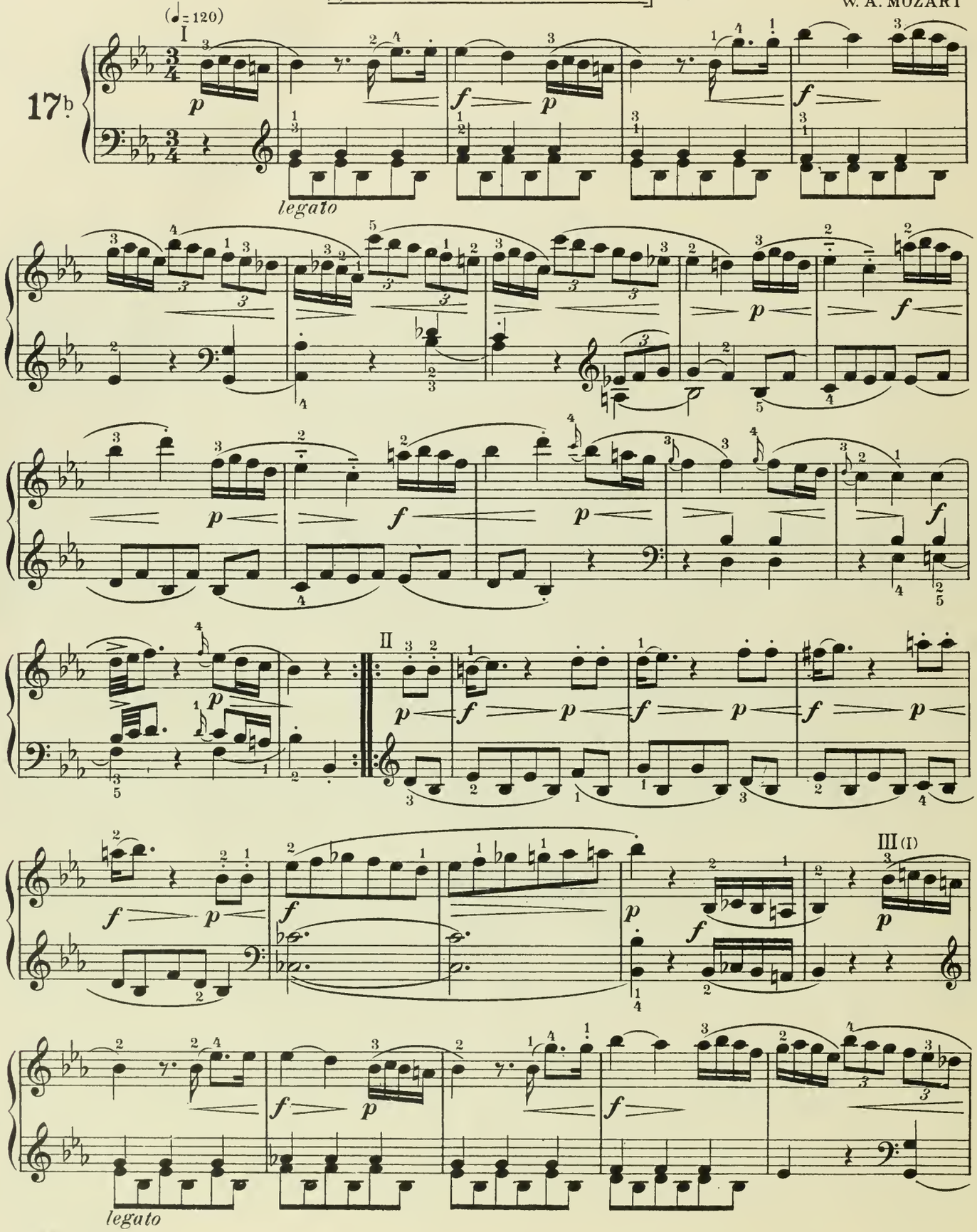
PLAN

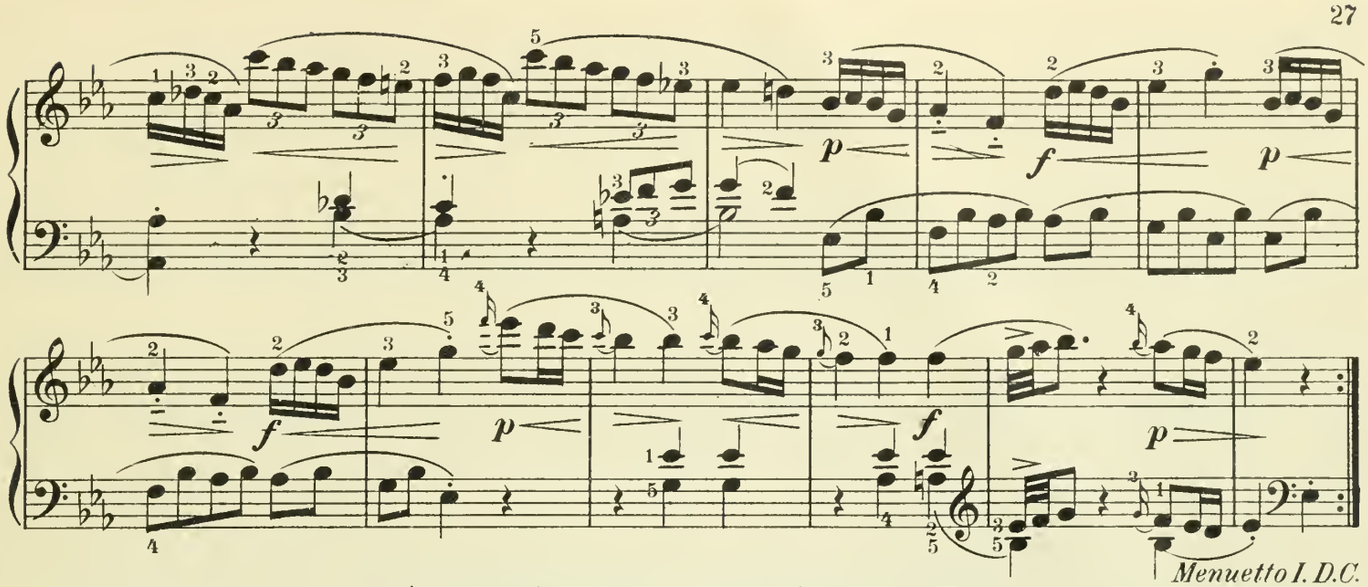
(a) 16 m. Period ——— (Repeated)

(b) 8 m.

(a) 16 m. Period] (Repeated)

W. A. MOZART





Menuetto I. D.C.

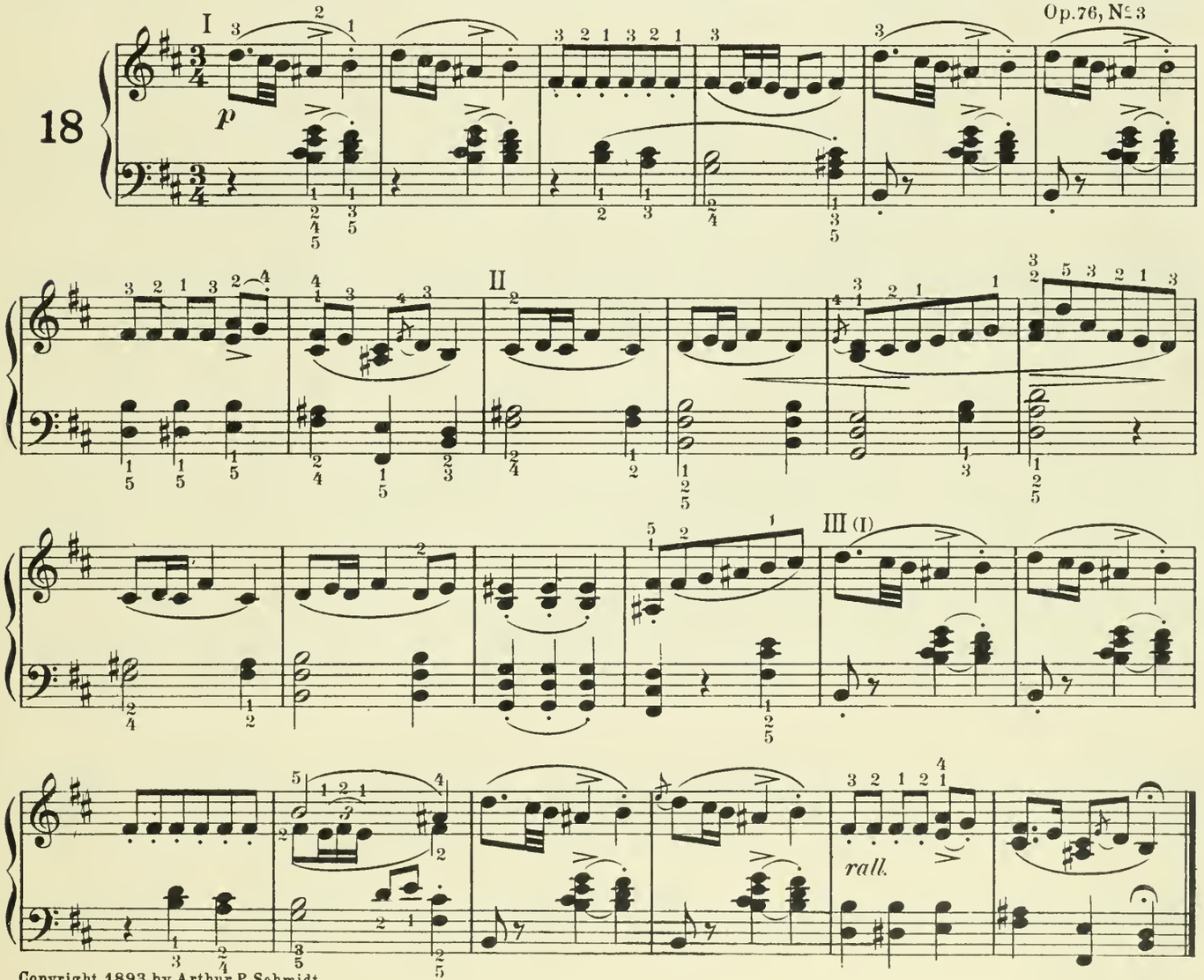
Andante from Sonatina in D

PLAN

The Plan is regular:

Part I of 4 + 4
Part II of 4 + 4
Part III a literal repeat of Part I

LUDVIG SCHYTTE
Op. 76, N° 3



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Sonatine

For Form Analysis, in detail, see First Year Analysis Ch. X

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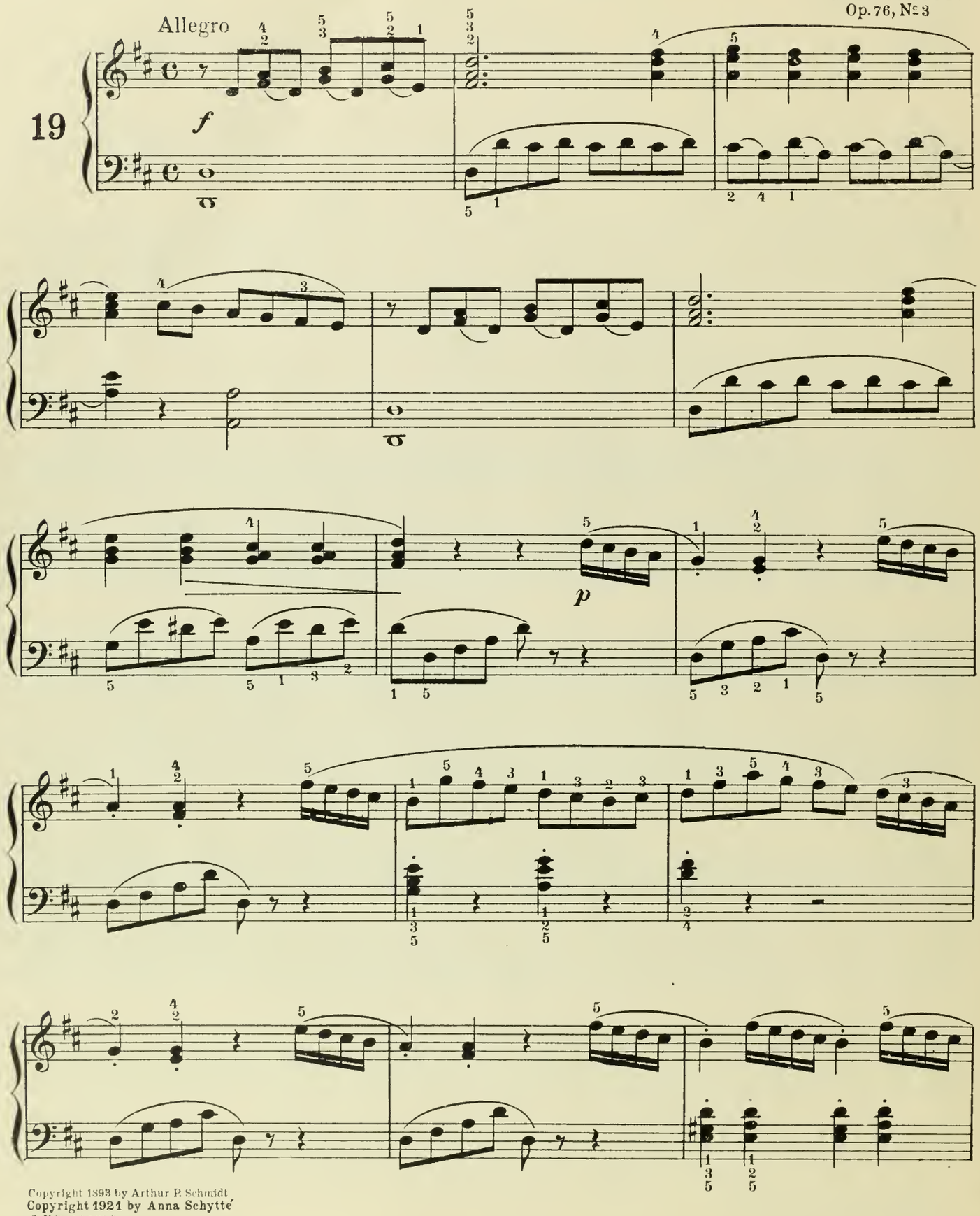

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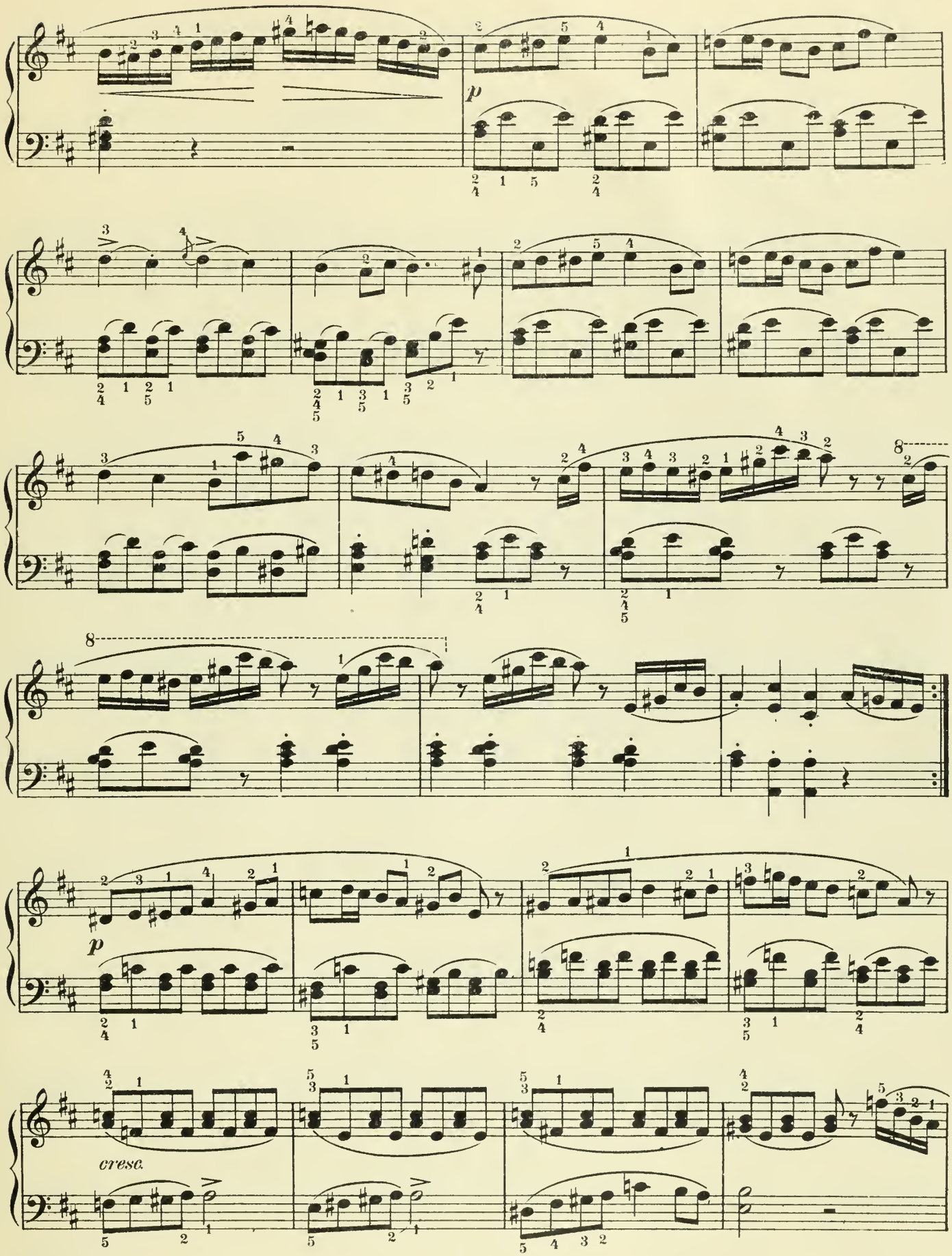
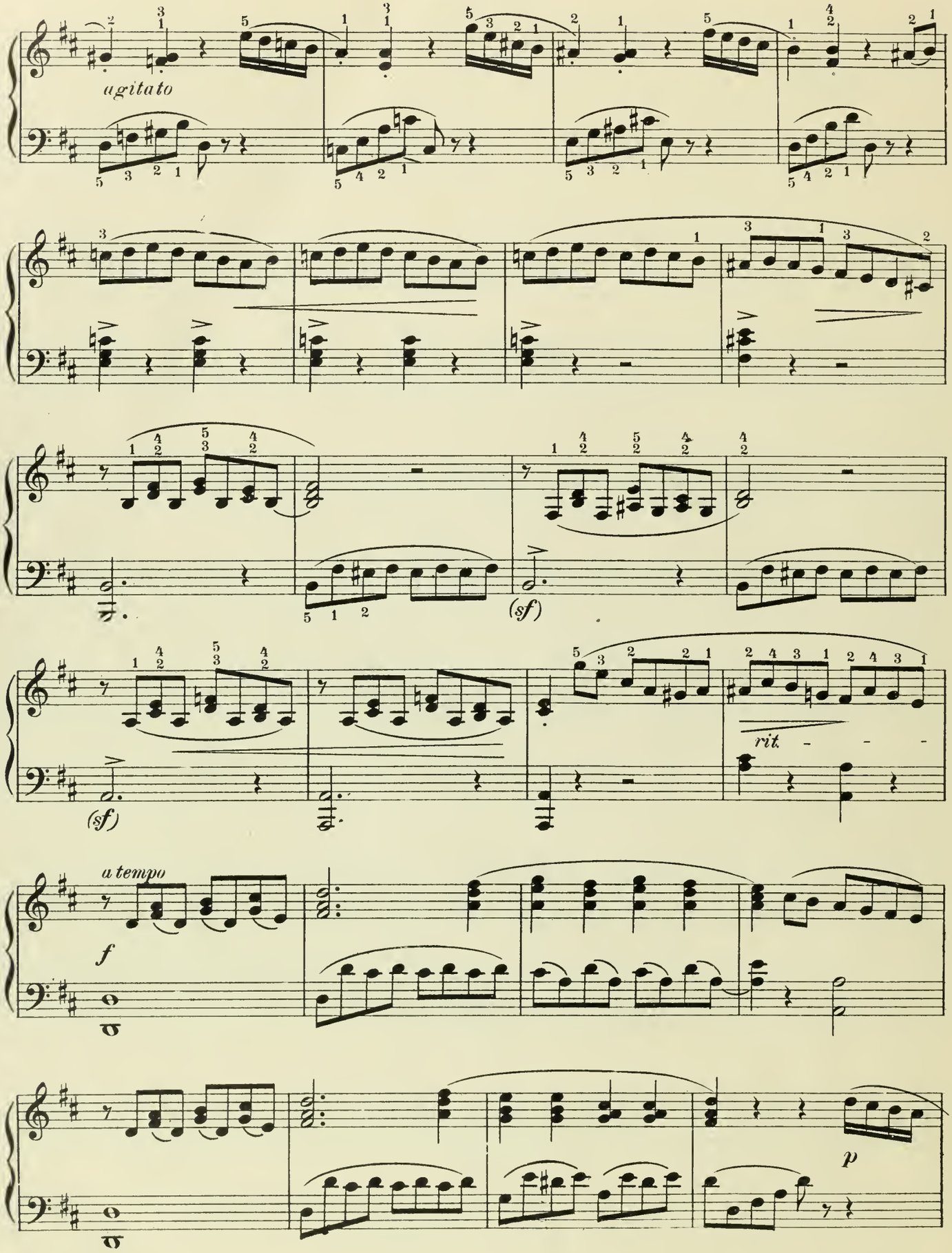
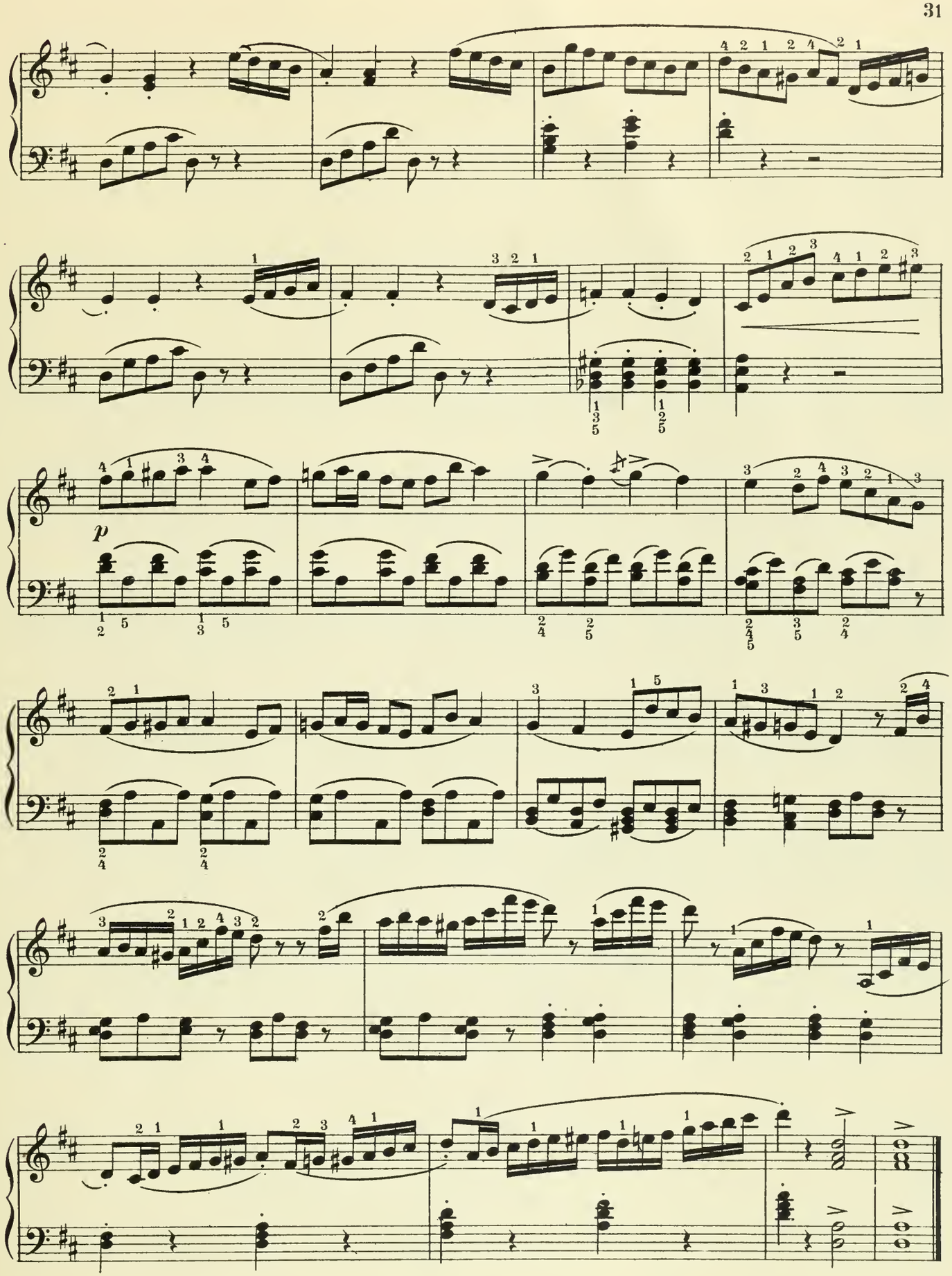
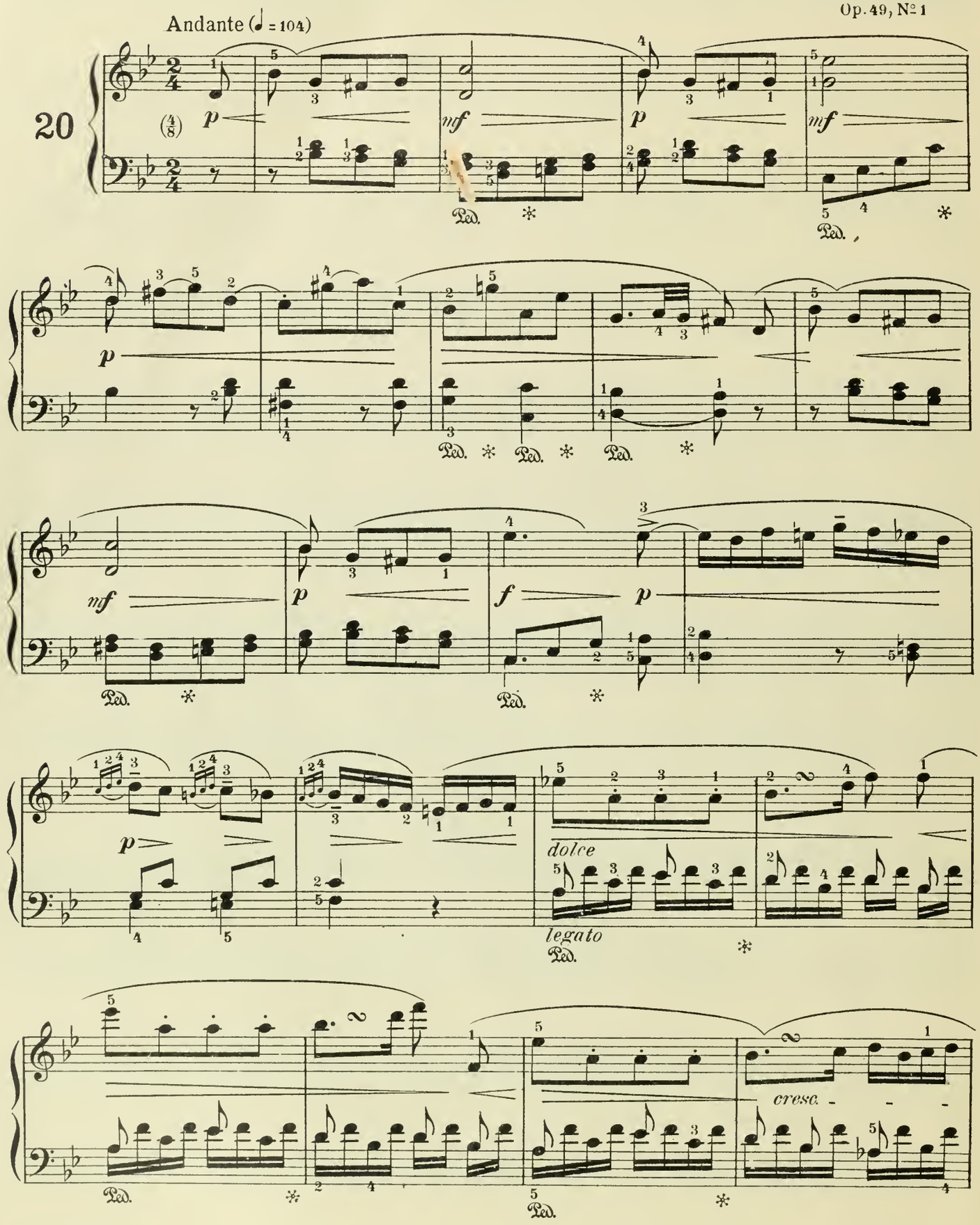

p
8
p
cresc.

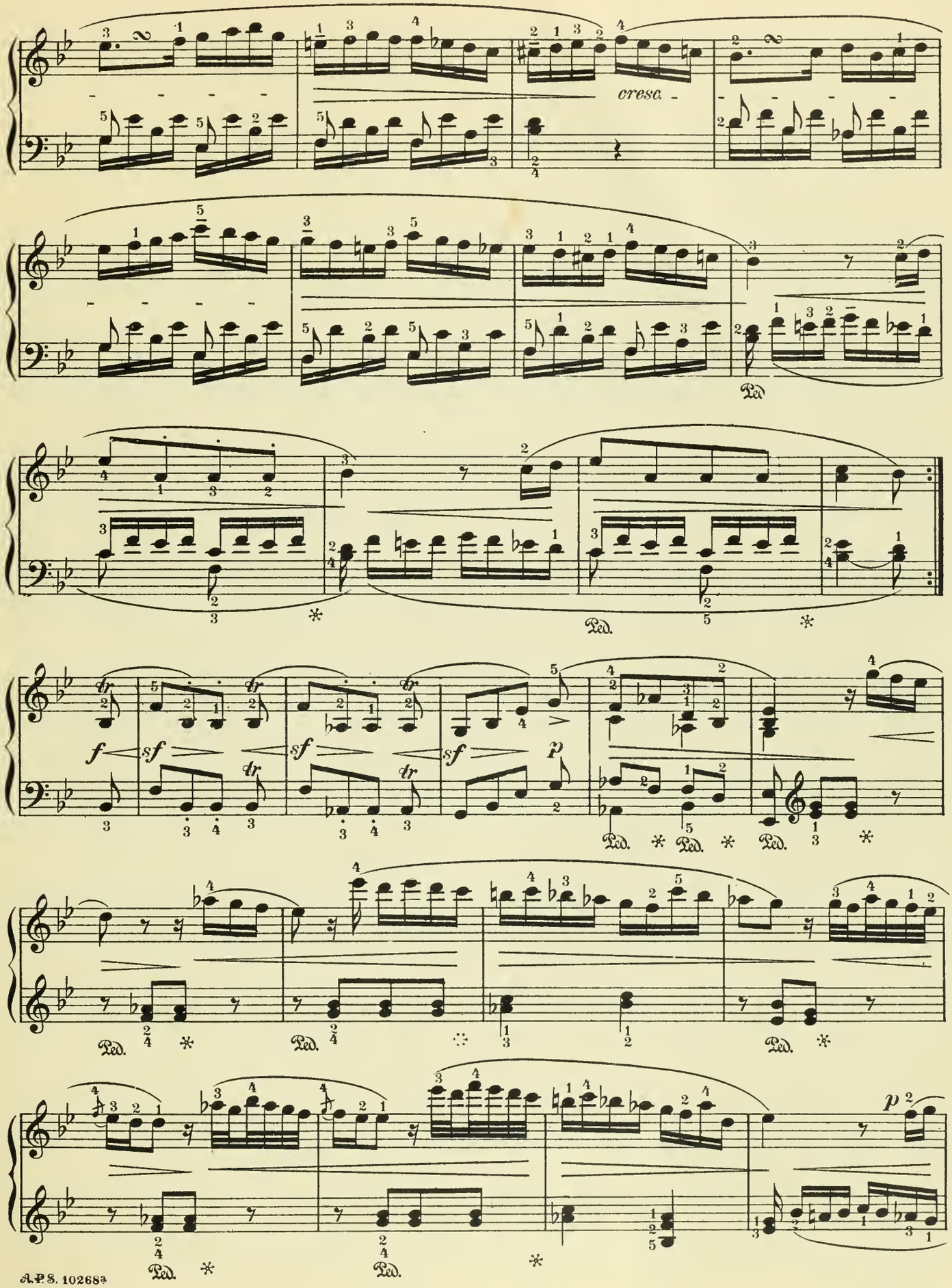

agitato
(sf)
(sf)
rit.
a tempo
f
p

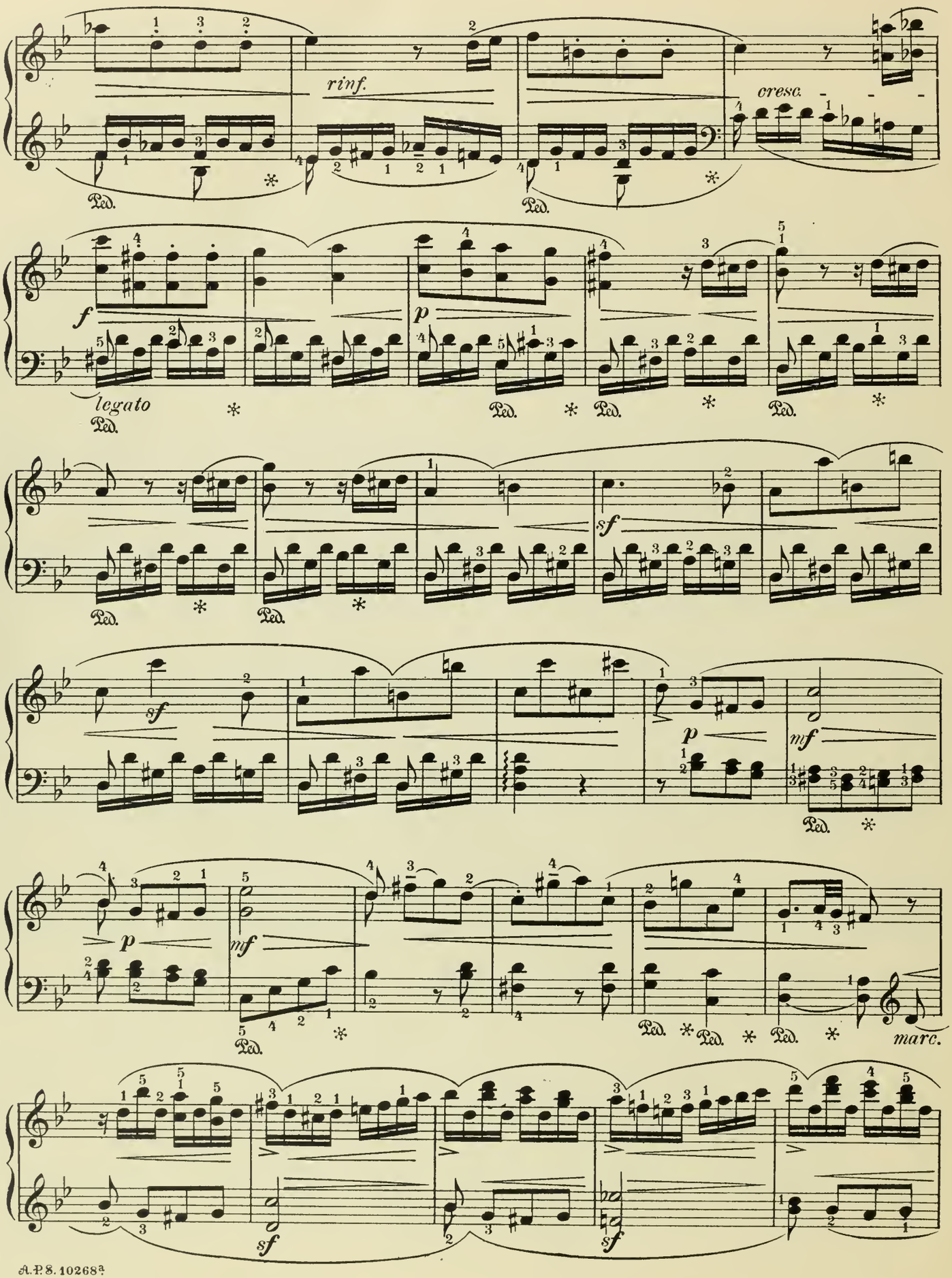

p

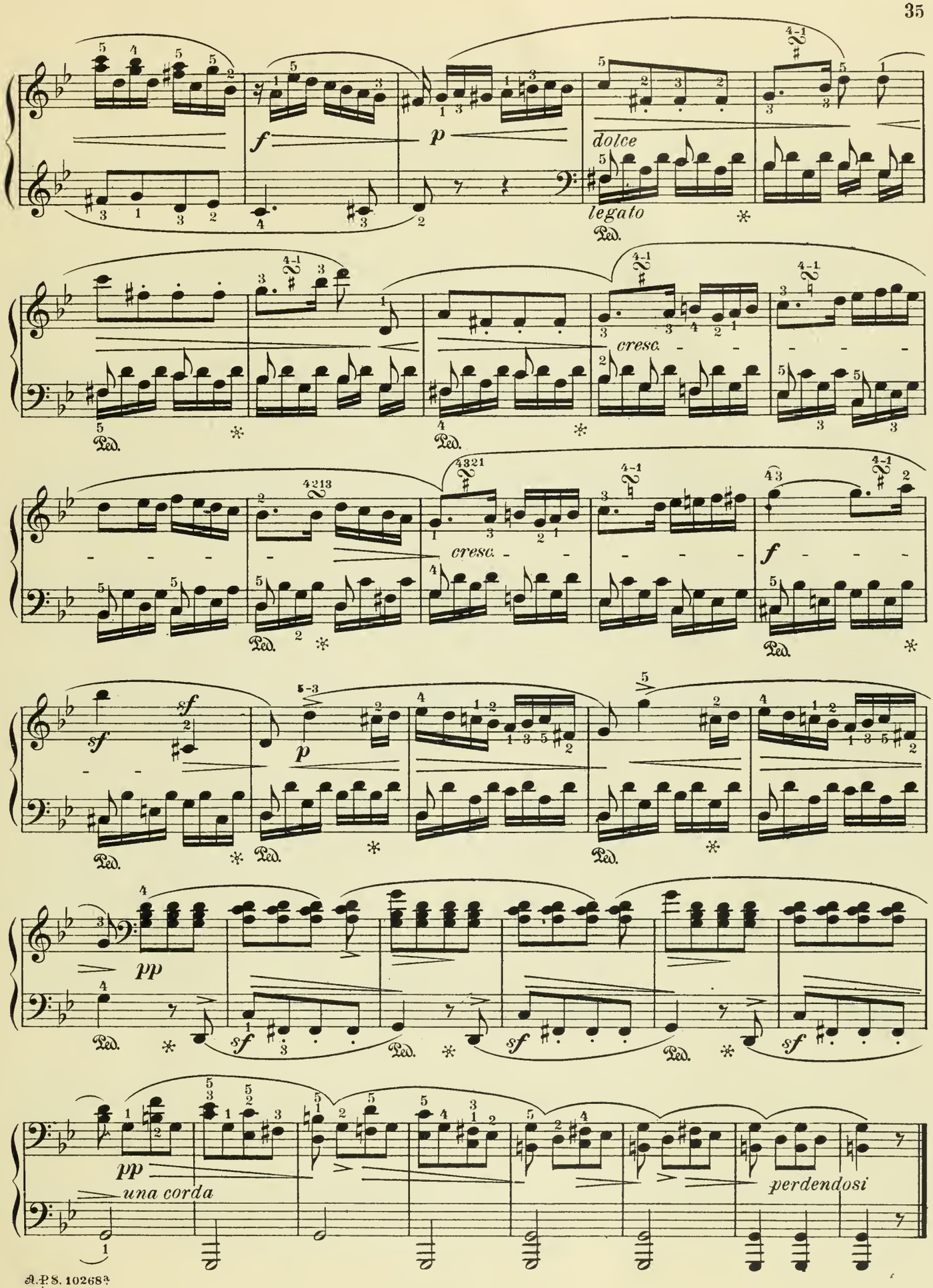
Sonatine

L. VAN BEETHOVEN
Op. 49, N° 1



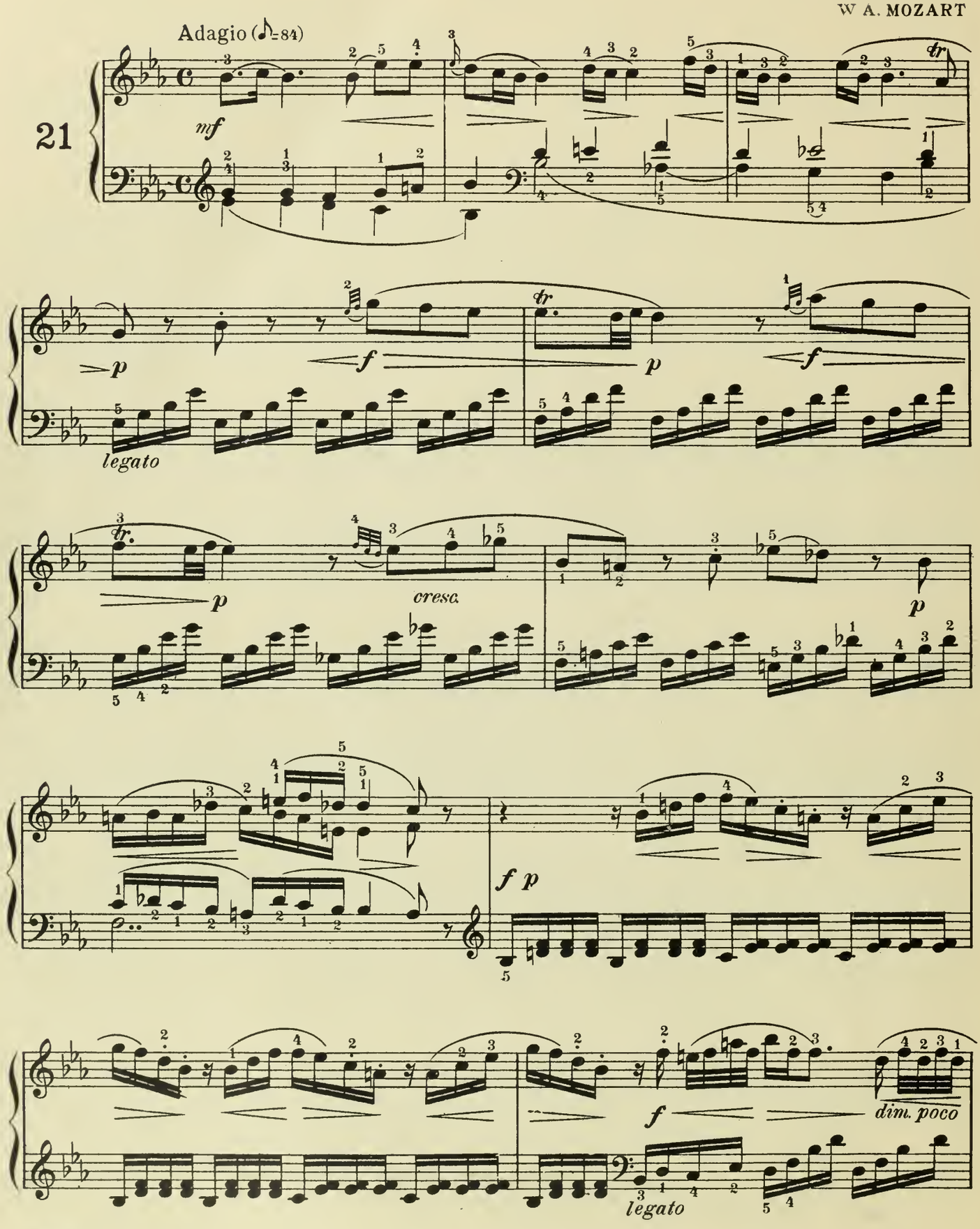

cresc.
Ped.
Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *
Ped. * Ped. *

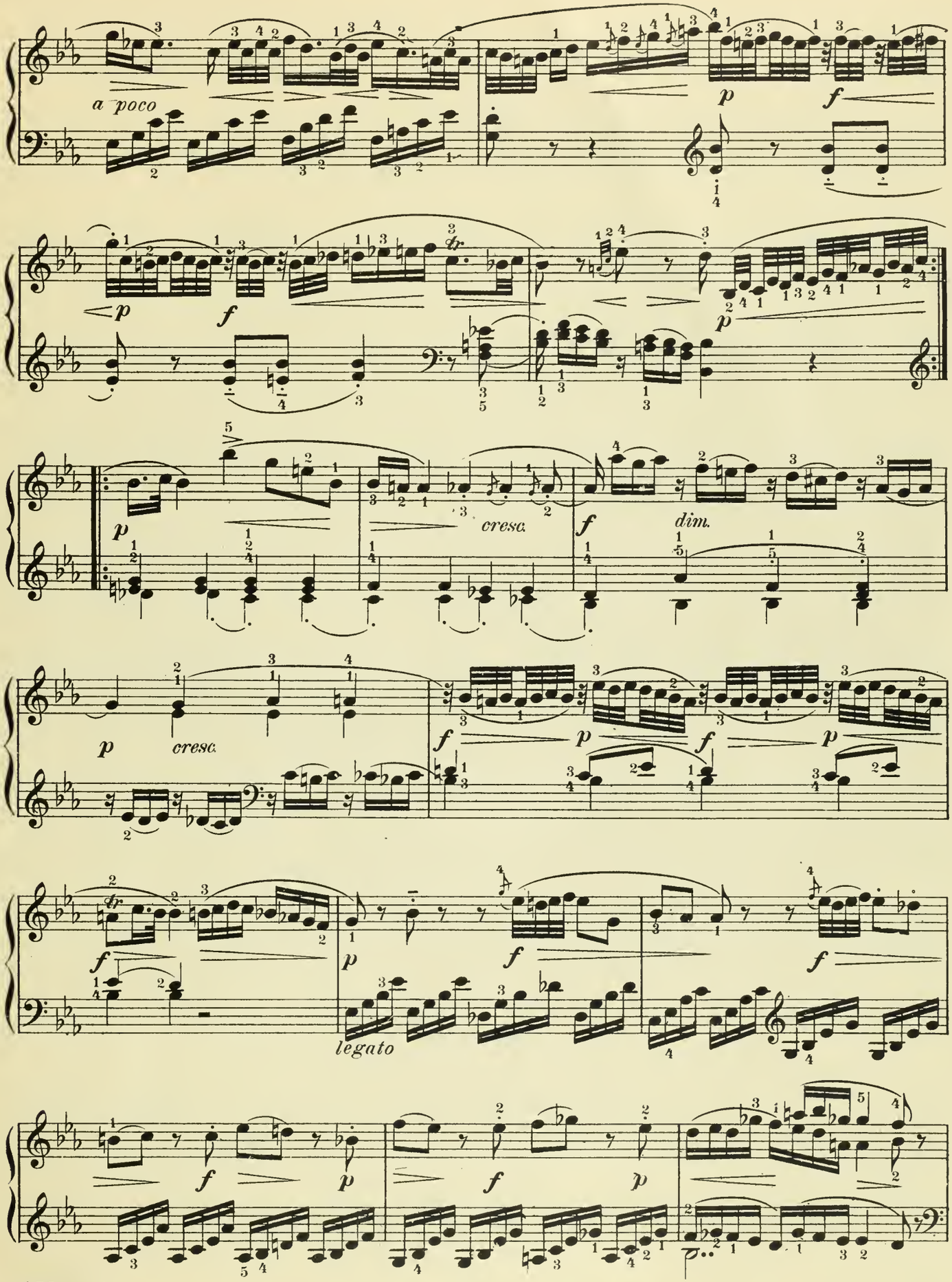

rinf.
cresc.
f
legato
p
sf
sf
p
mf
p
mf
marc.
sf
sf
Ped.

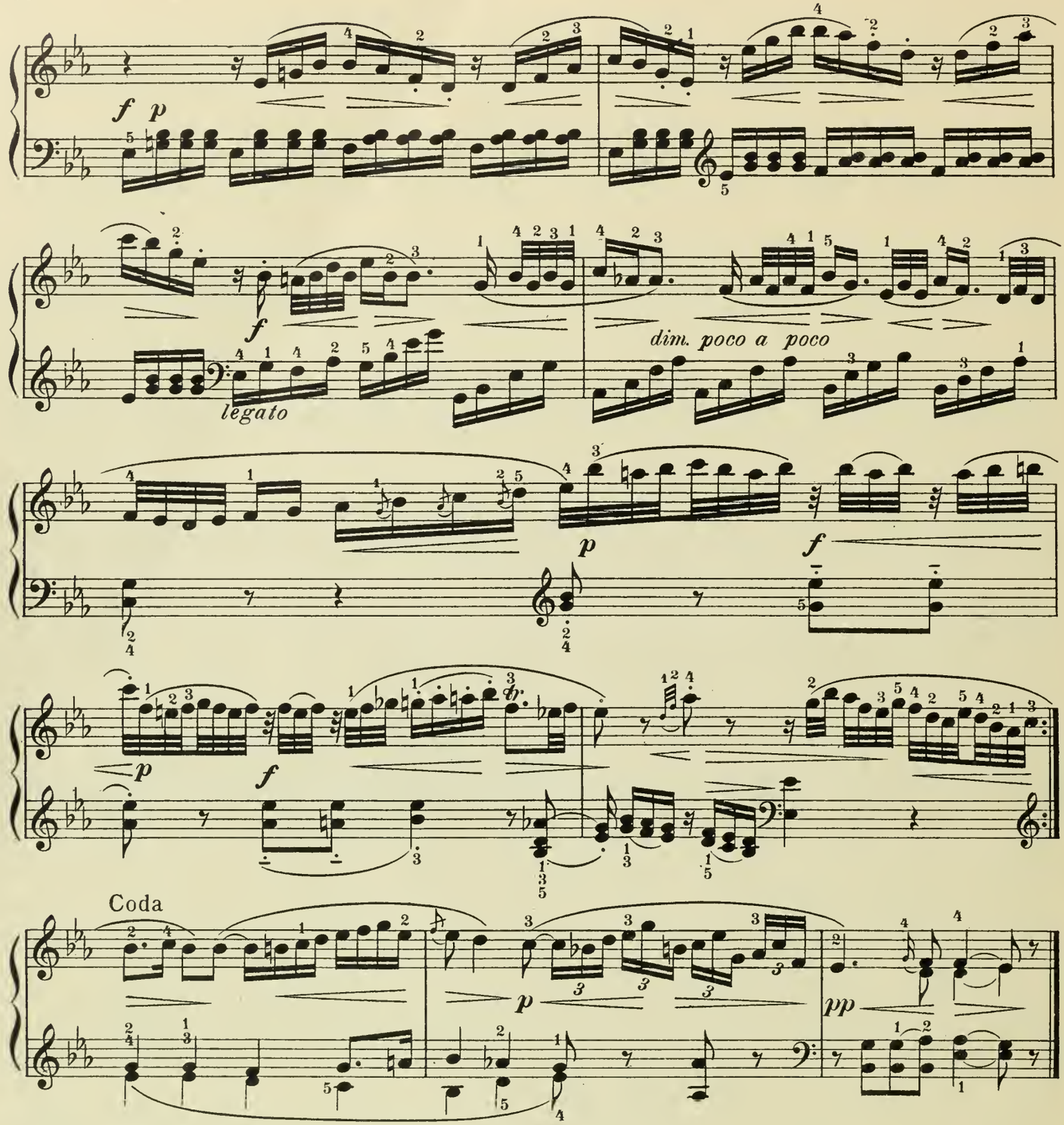

f
p
dolce
legato
Ped.
cresc.
cresc.
f
sf
sf
p
pp
sf
pp
una corda
perdendosi

Sonate X

W A. MOZART



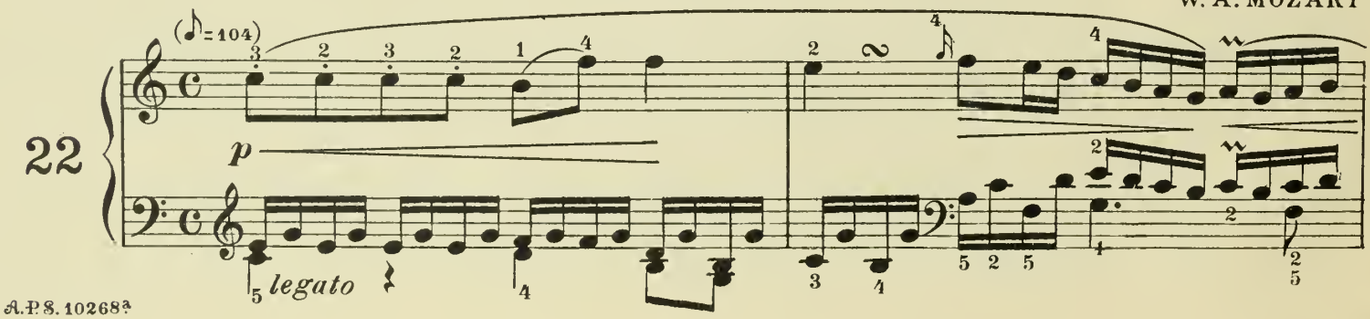

a poco
p
f
dr.
cresc.
dim.
legato

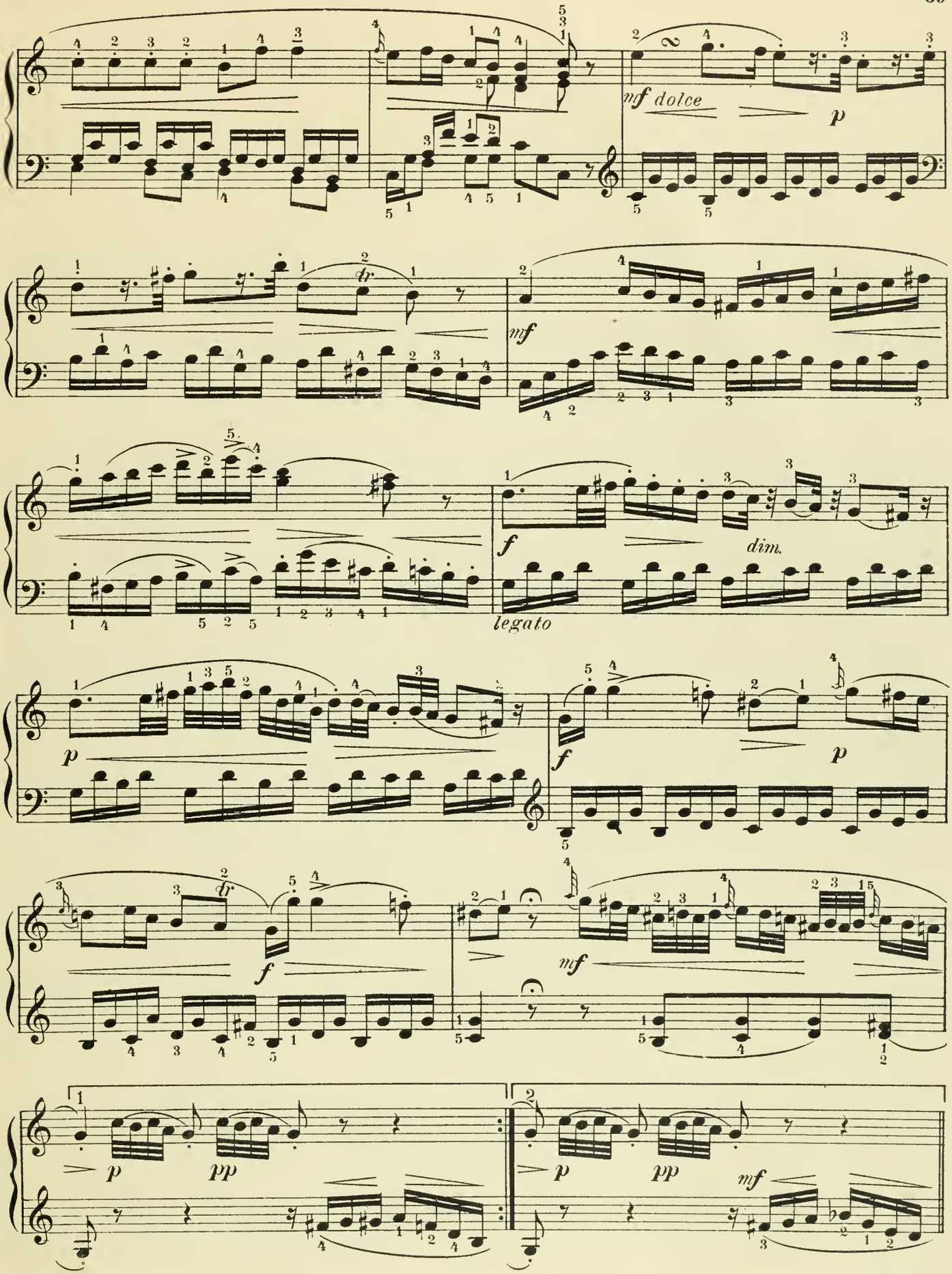


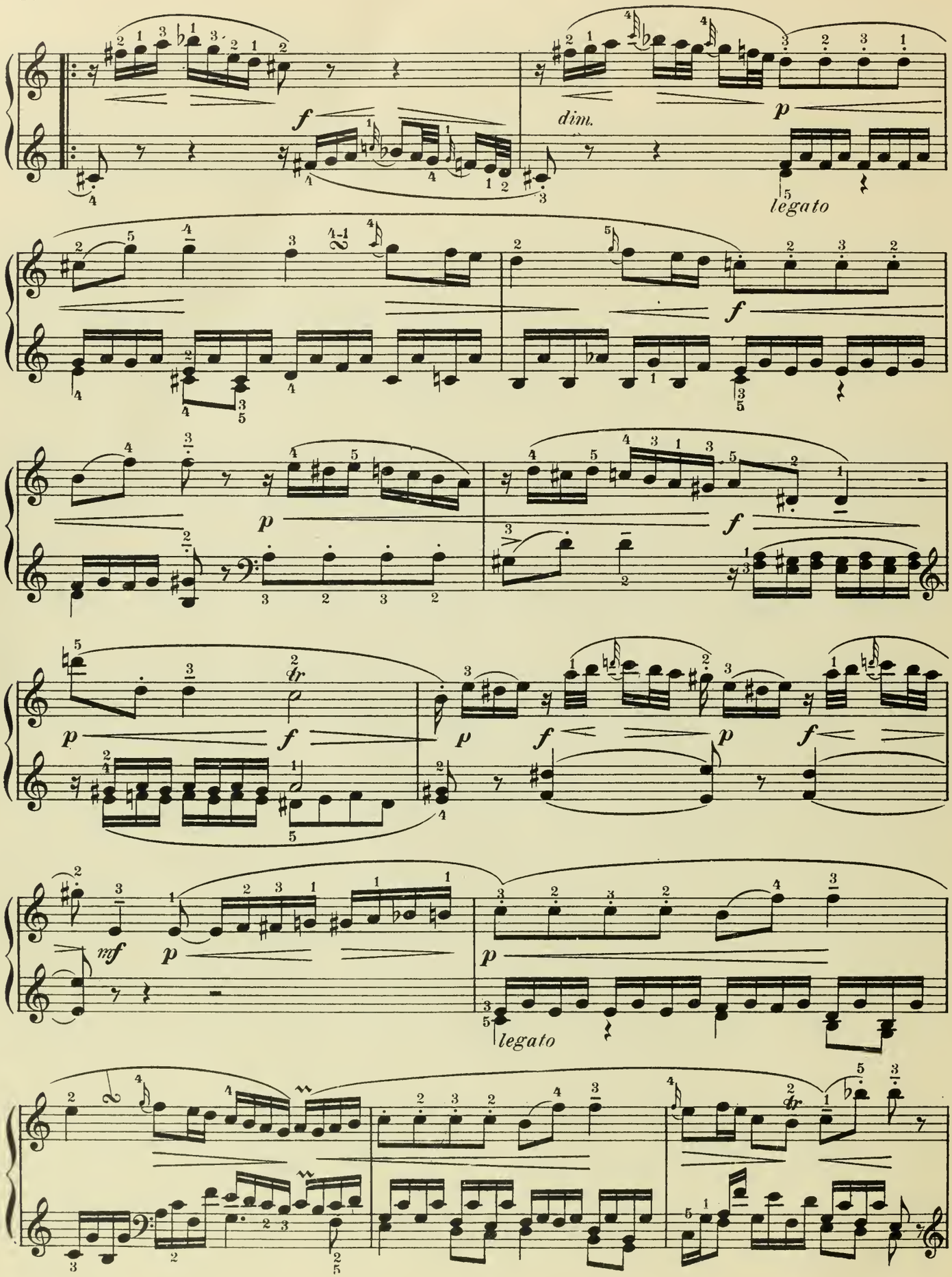
Andante

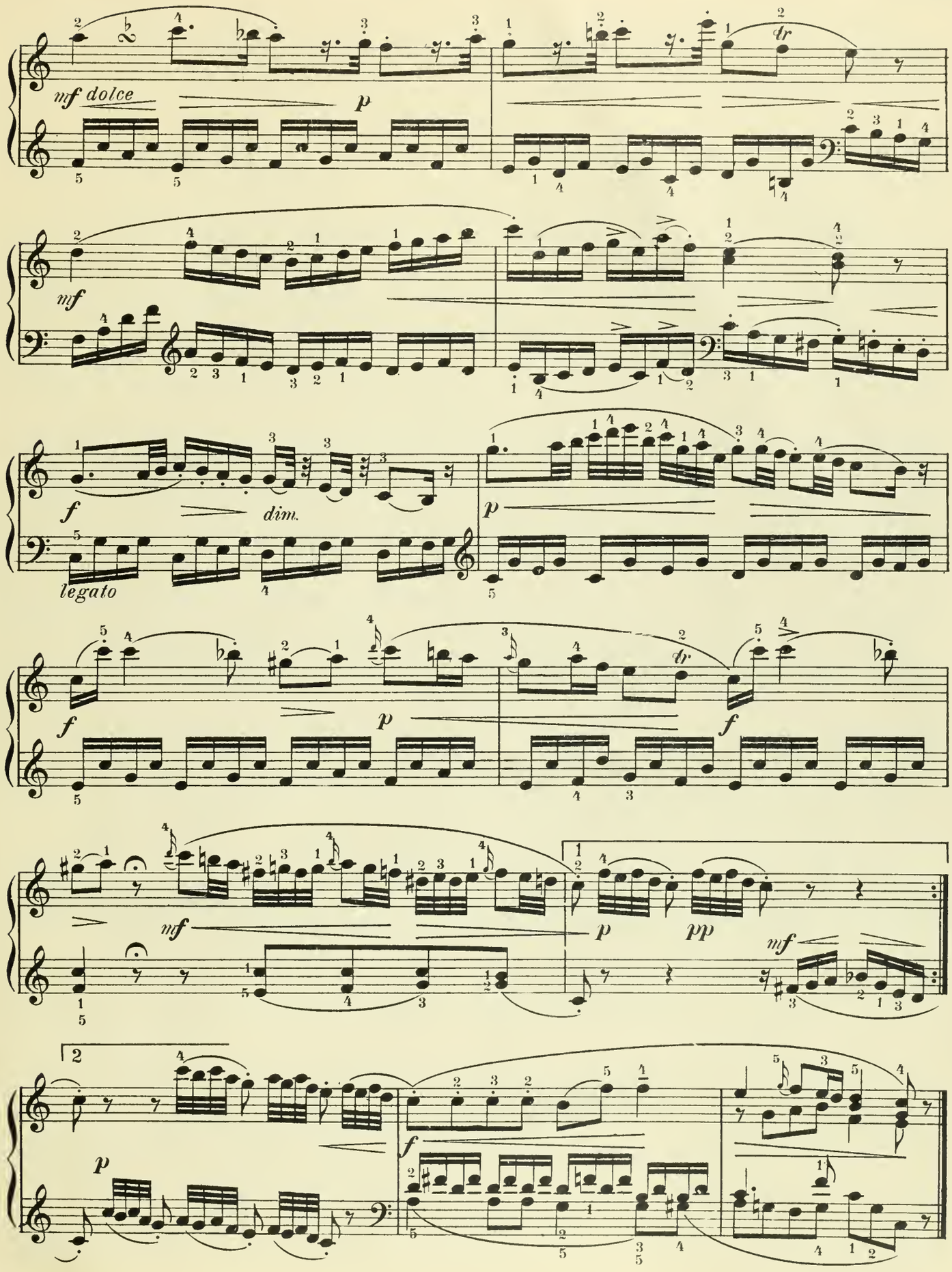
For detail of Plan of structure see First Year Analysis Chapter XIII.

W. A. MOZART




mf dolce
p
tr
mf
f
dim.
legato
p
f
p
f
tr
mf
p
pp
p
pp
mf


f
dim.
p
legato
f
p
f
p
f
p
f
mf
p
p
legato


mf dolce
p
mf
f
dim.
legato
p
f
p
f
mf
p
pp
mf
p
f

See Chapter XIV for the purpose of the six selections Nos 23, 24, 25, 26, 27, 28. As these compositions are intended to supply material for original analysis, no helps are given on the music itself. See the Questions and Suggestions under each selection in First Year Analysis (Ch. XIV).

Ländler

Edited by PHILIP HALE

CORNELIUS GURLITT

Molto moderato

23

pp dolcissimo

Ped. * Ped. * *simile*

p

cresc.

dim.

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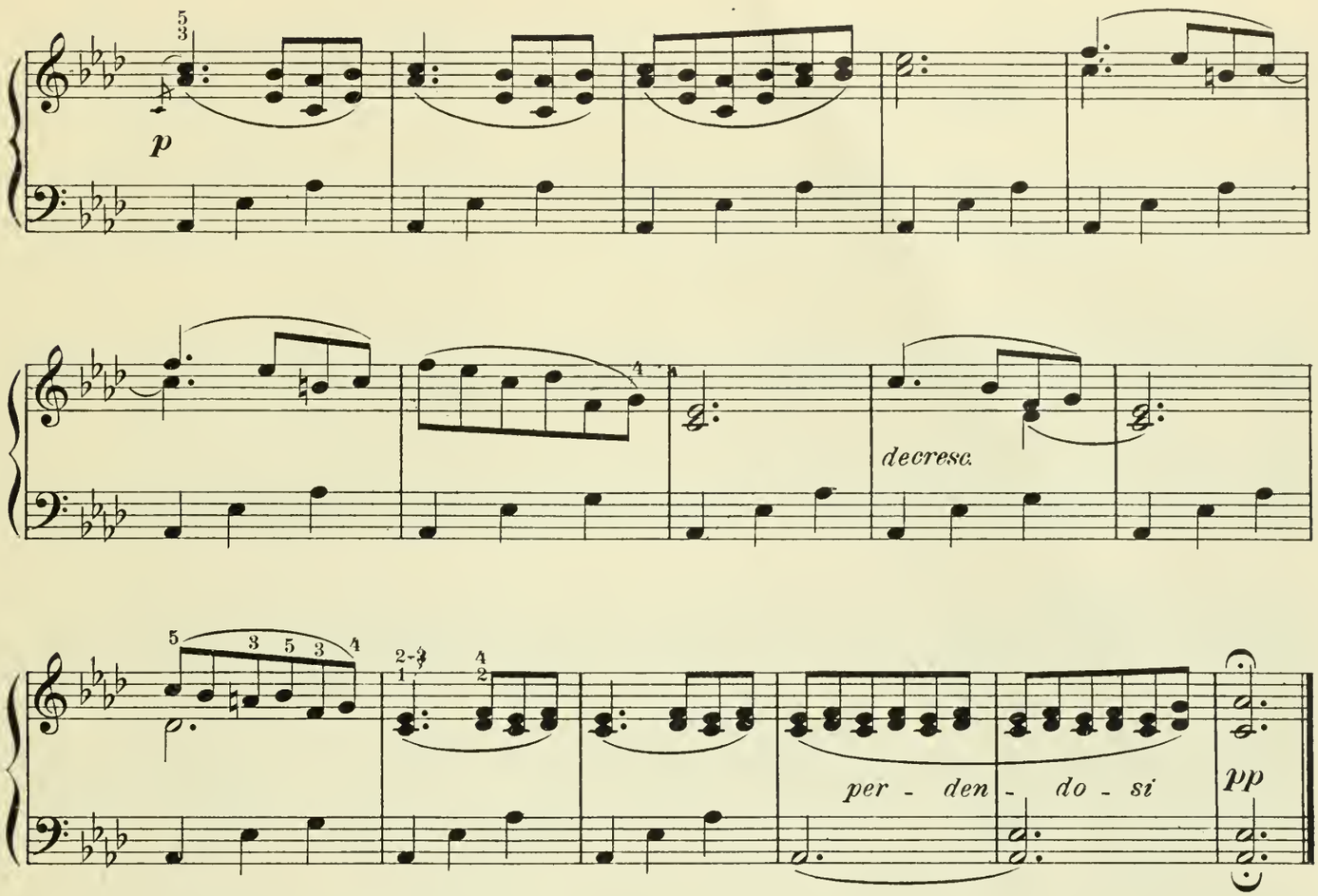
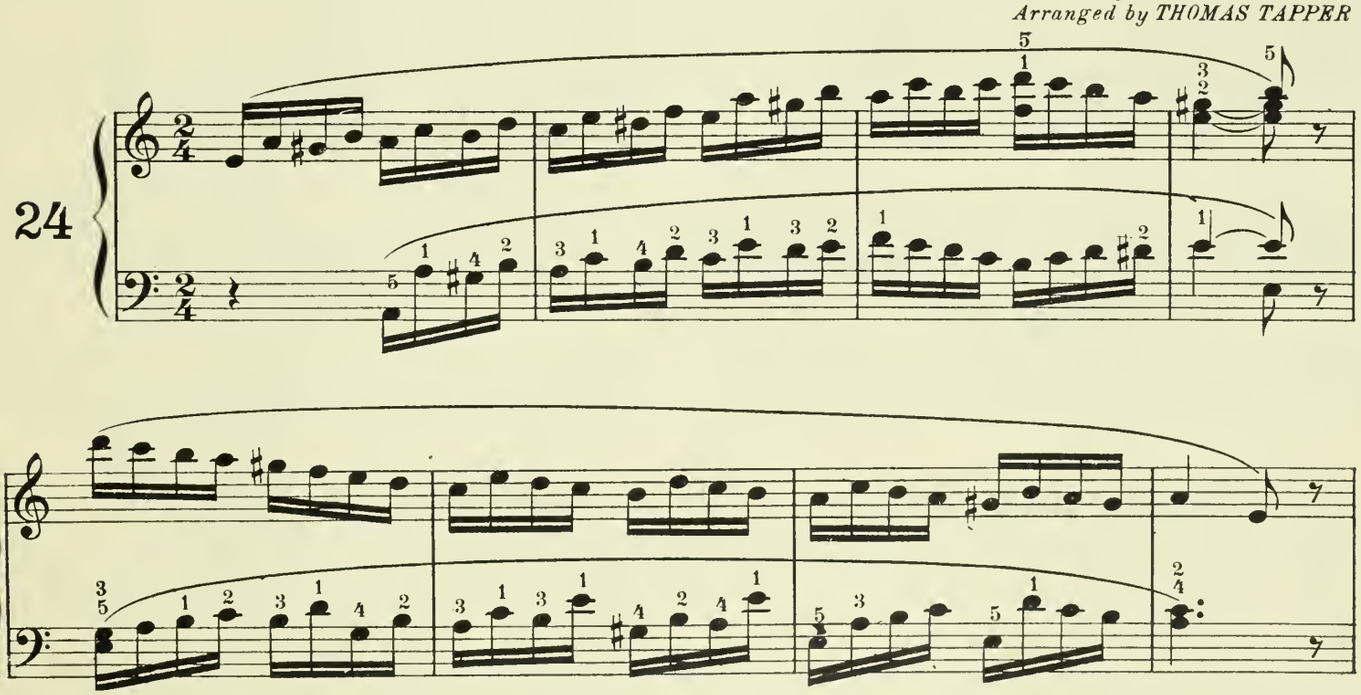


Etude

J. CONCONE
Arranged by THOMAS TAPPER



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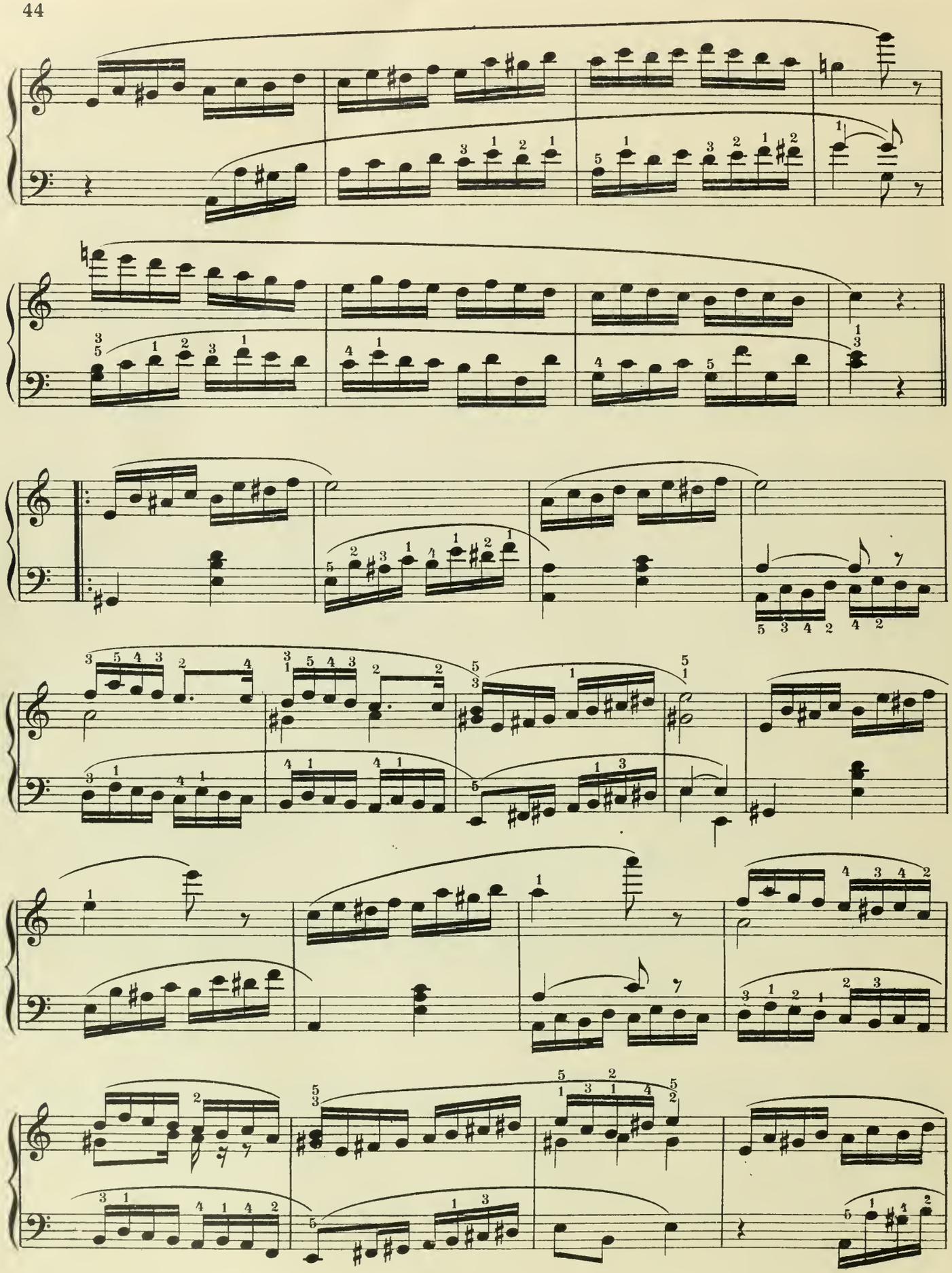
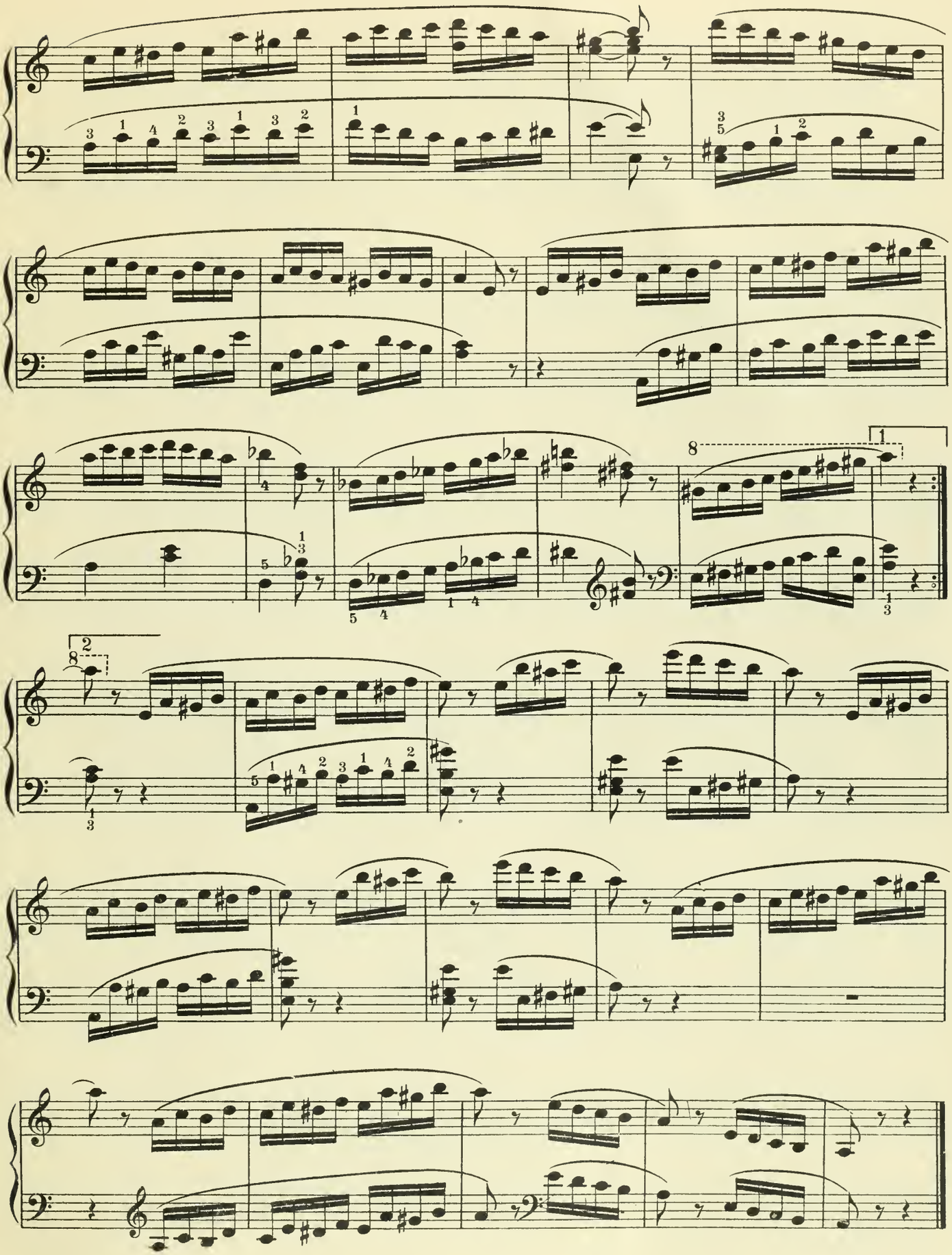
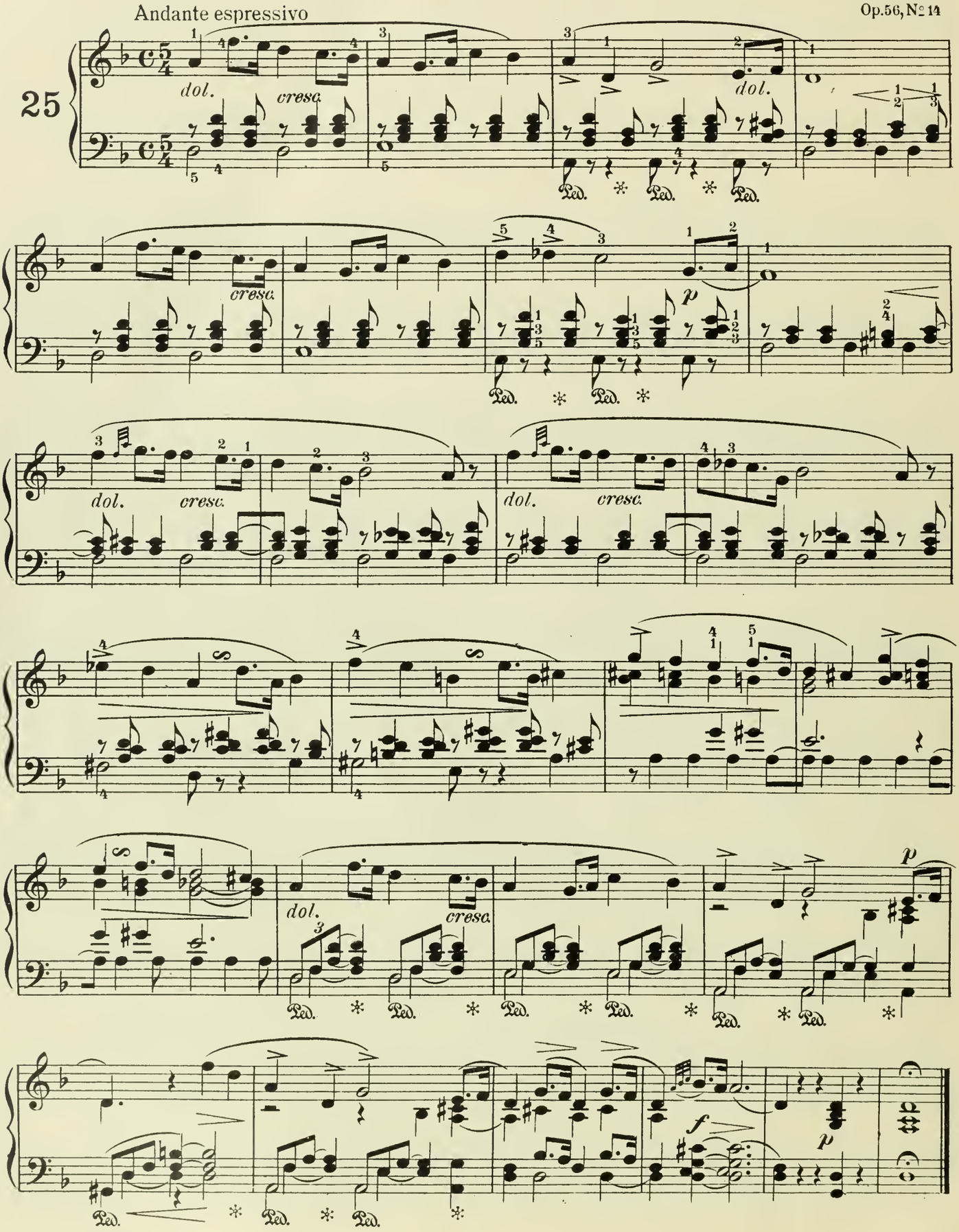




Etude Rhythmique

F. HILLER
Op.56, N° 14

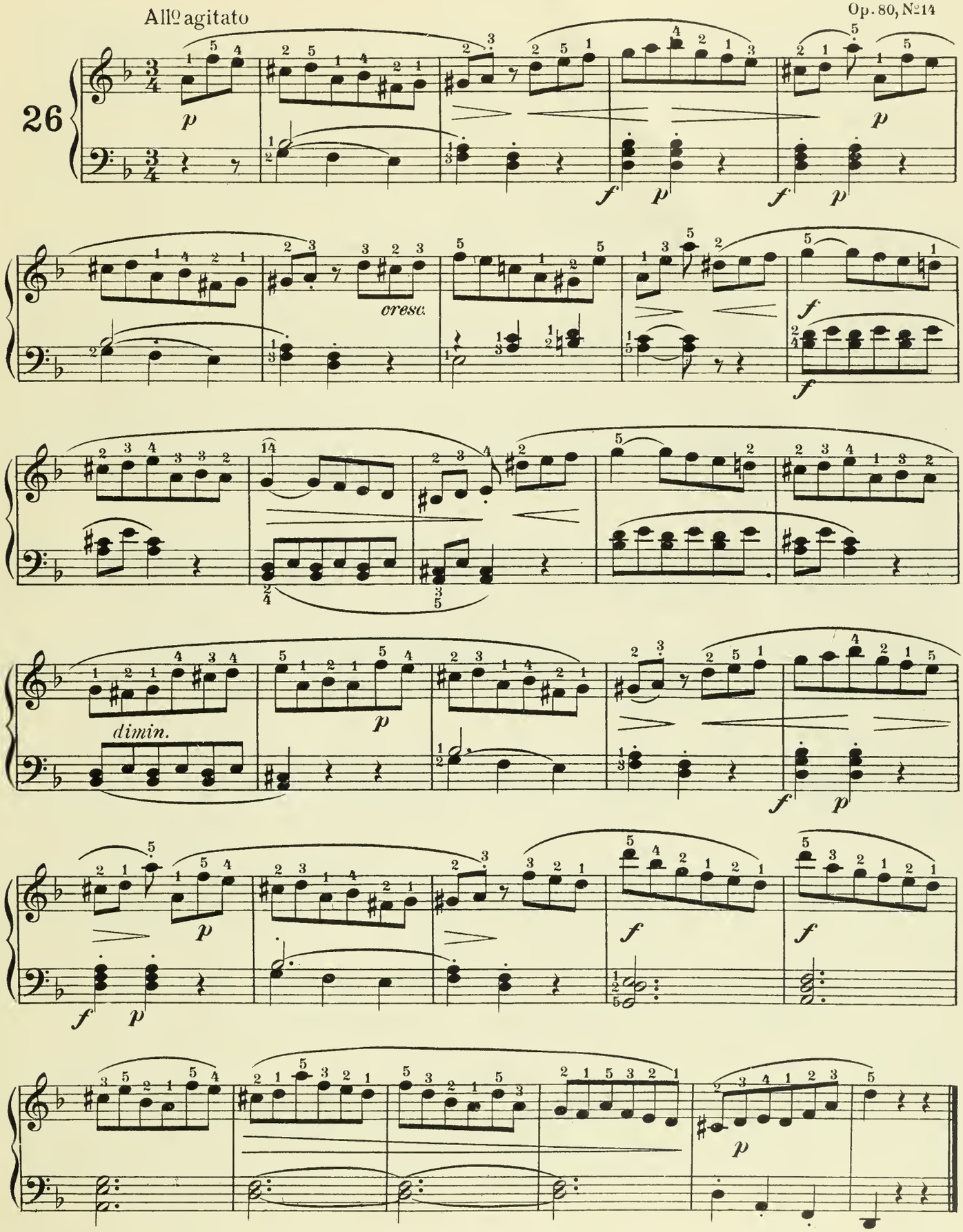
Andante espressivo



Etude

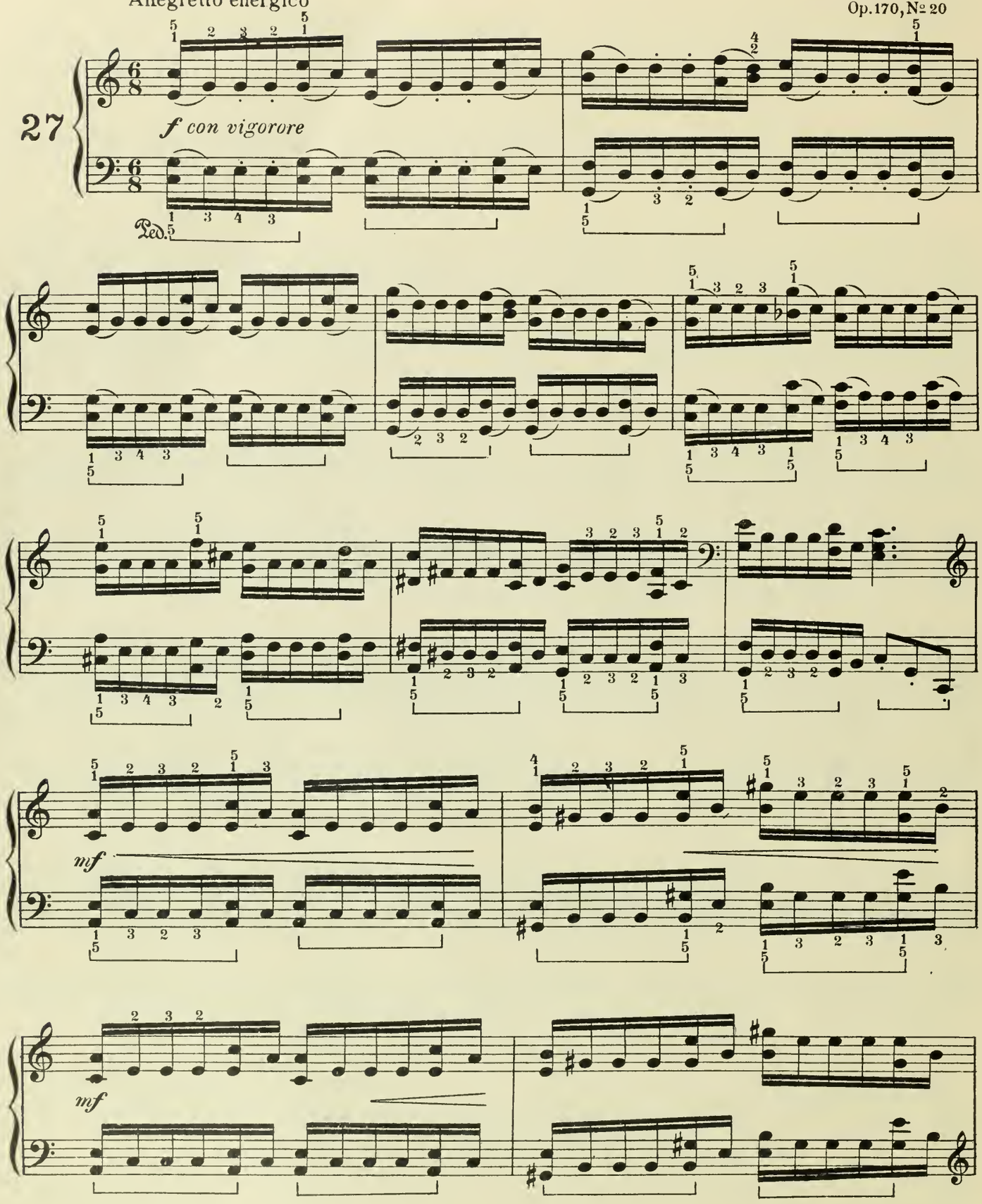
A. MARMONTEL
Op. 80, №14

All^o agitato



Wrist Study

GEORG EGGELING
Op. 170, № 20



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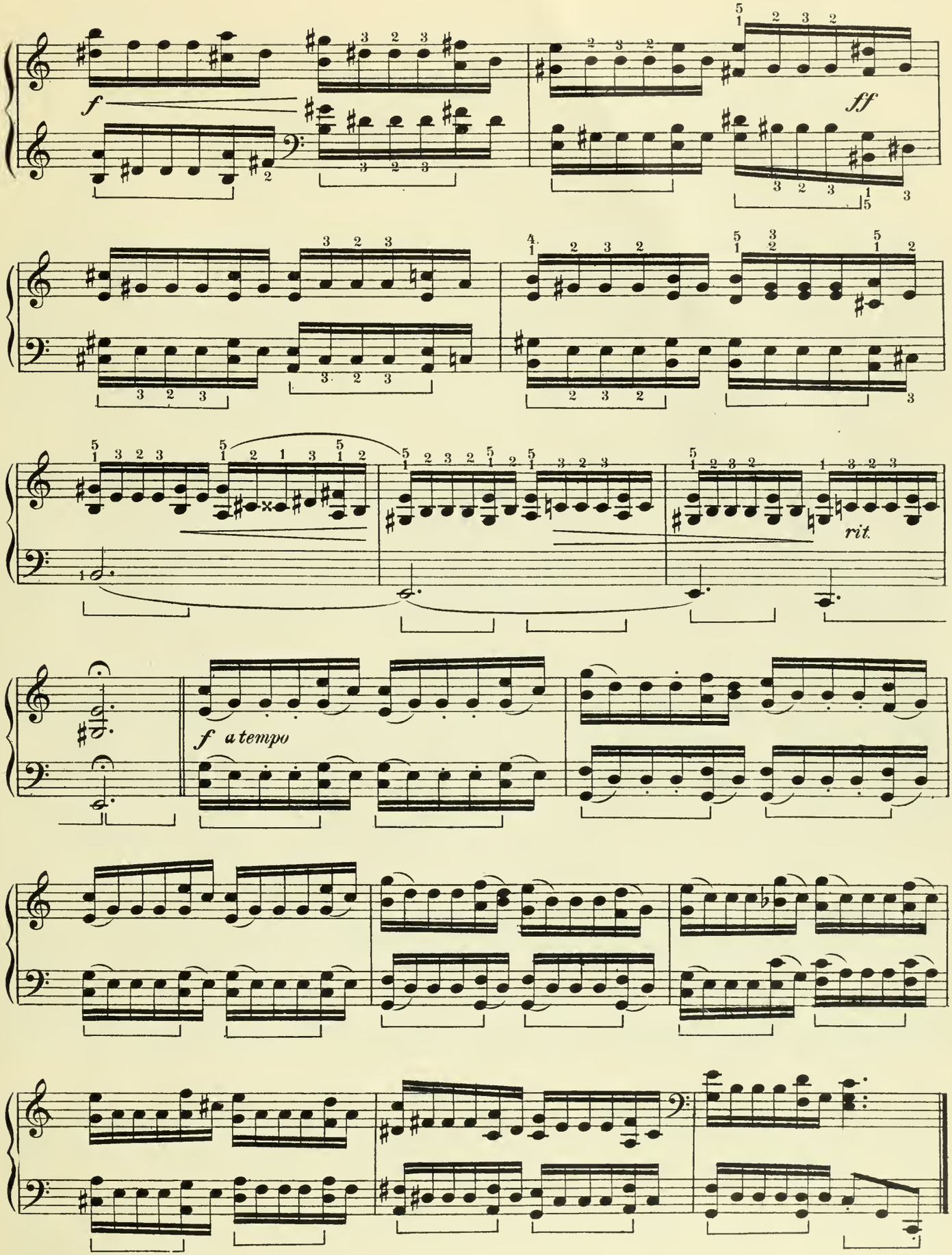
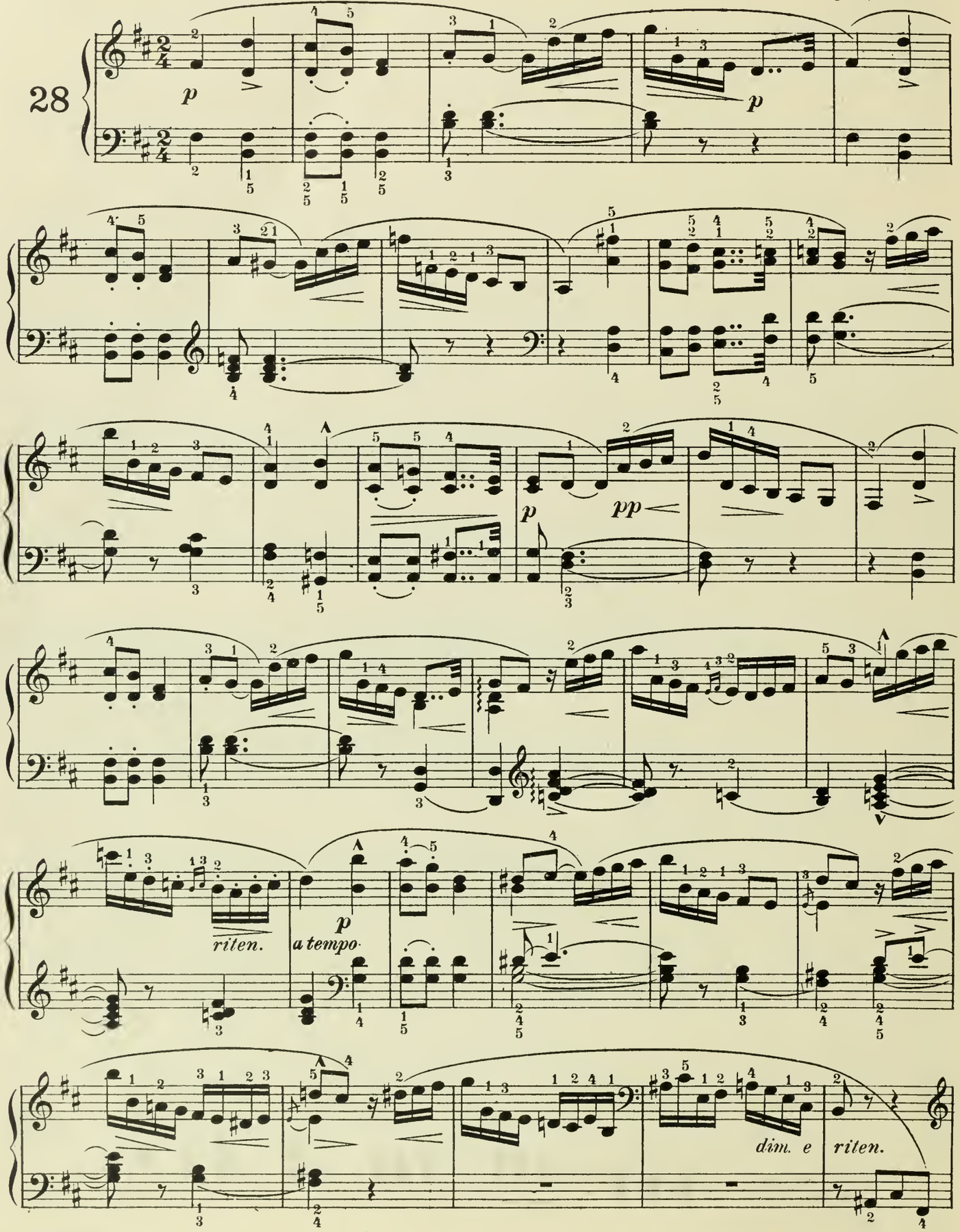
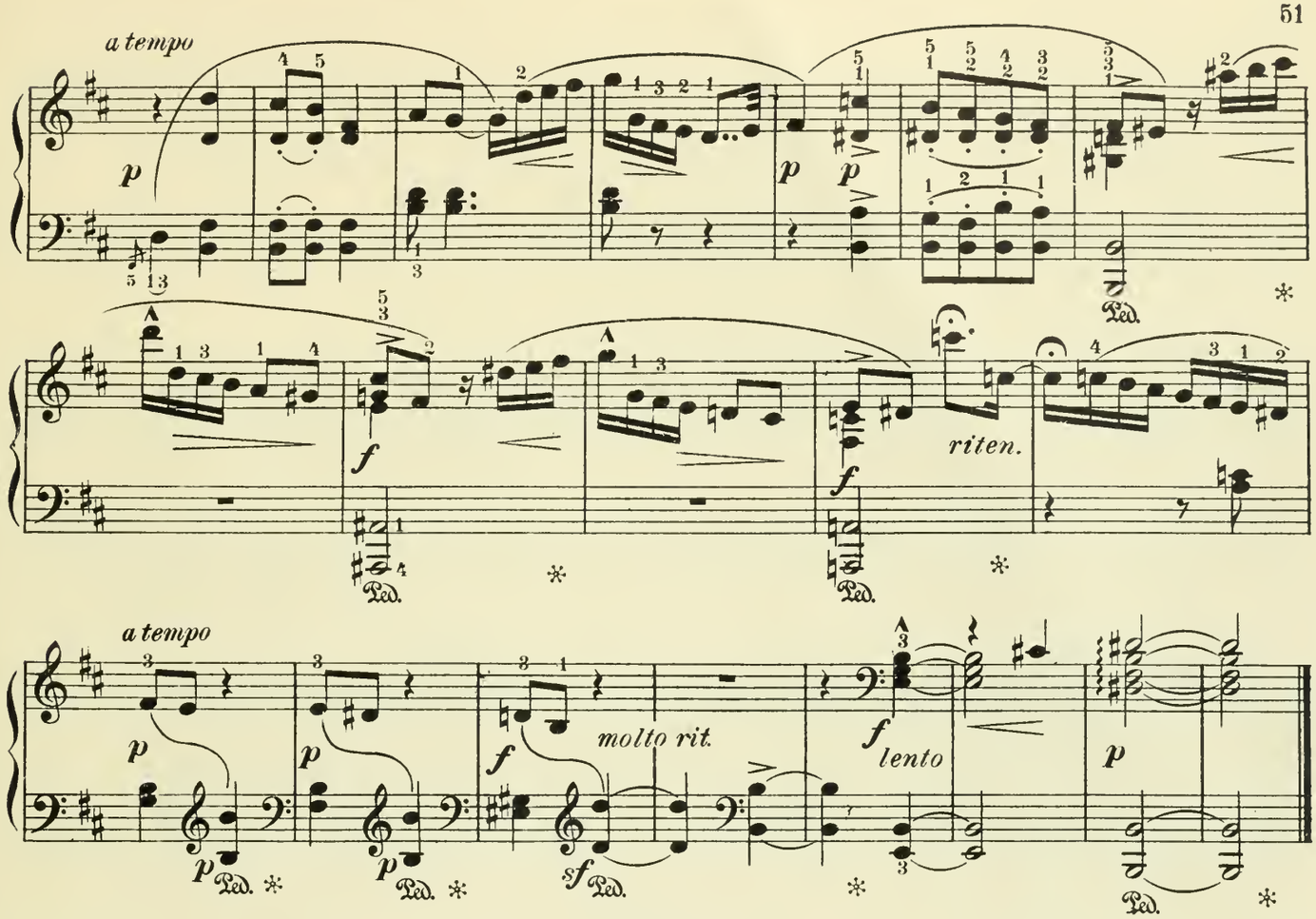

f
ff
rit.
f a tempo

Etude

STEPHEN HELLER
Op.90, №6

Andante con melanconia (♩=58)



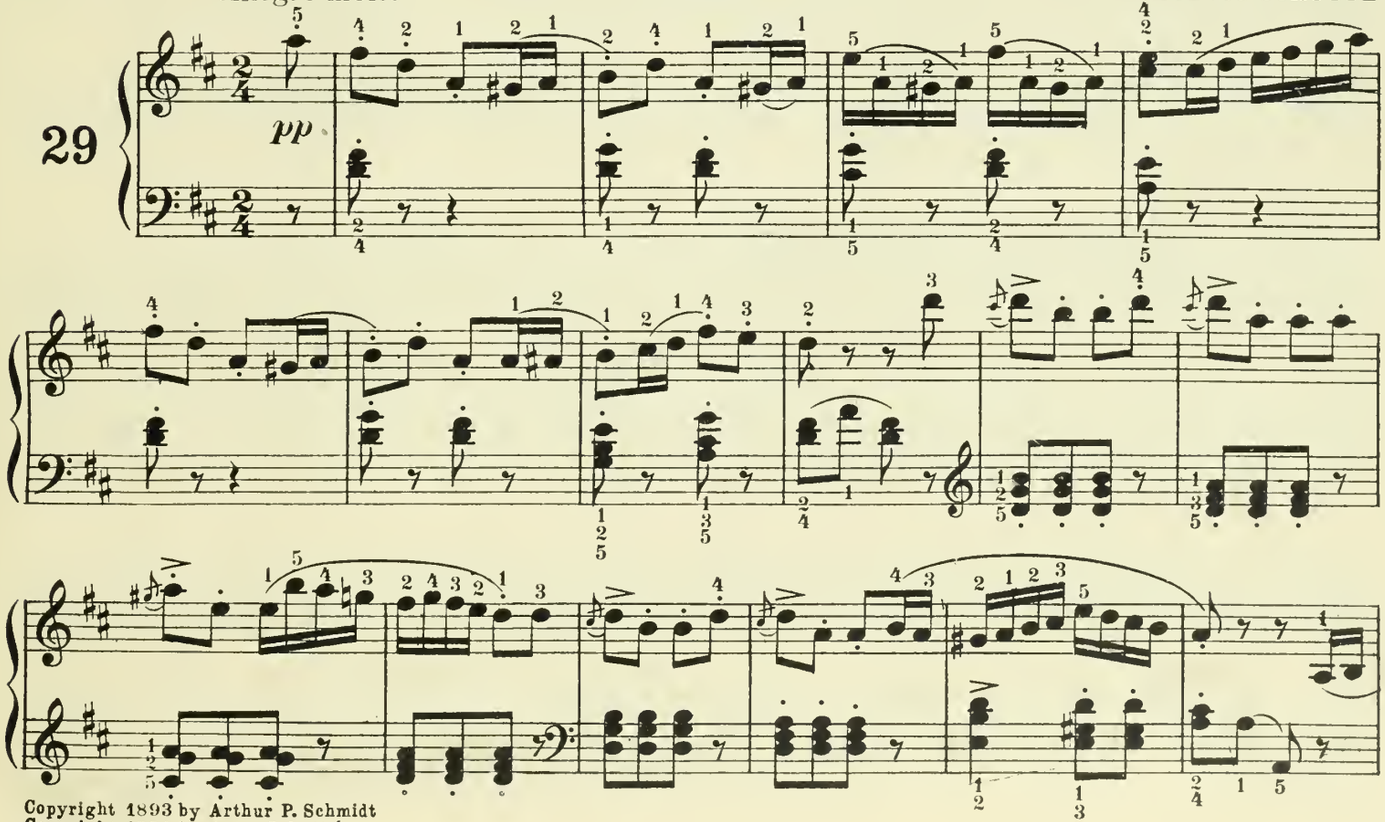


Rondo

For detailed Analysis see First Year Analysis Ch. XVI

Allegro molto

LUDVIG SCHYTTÉ



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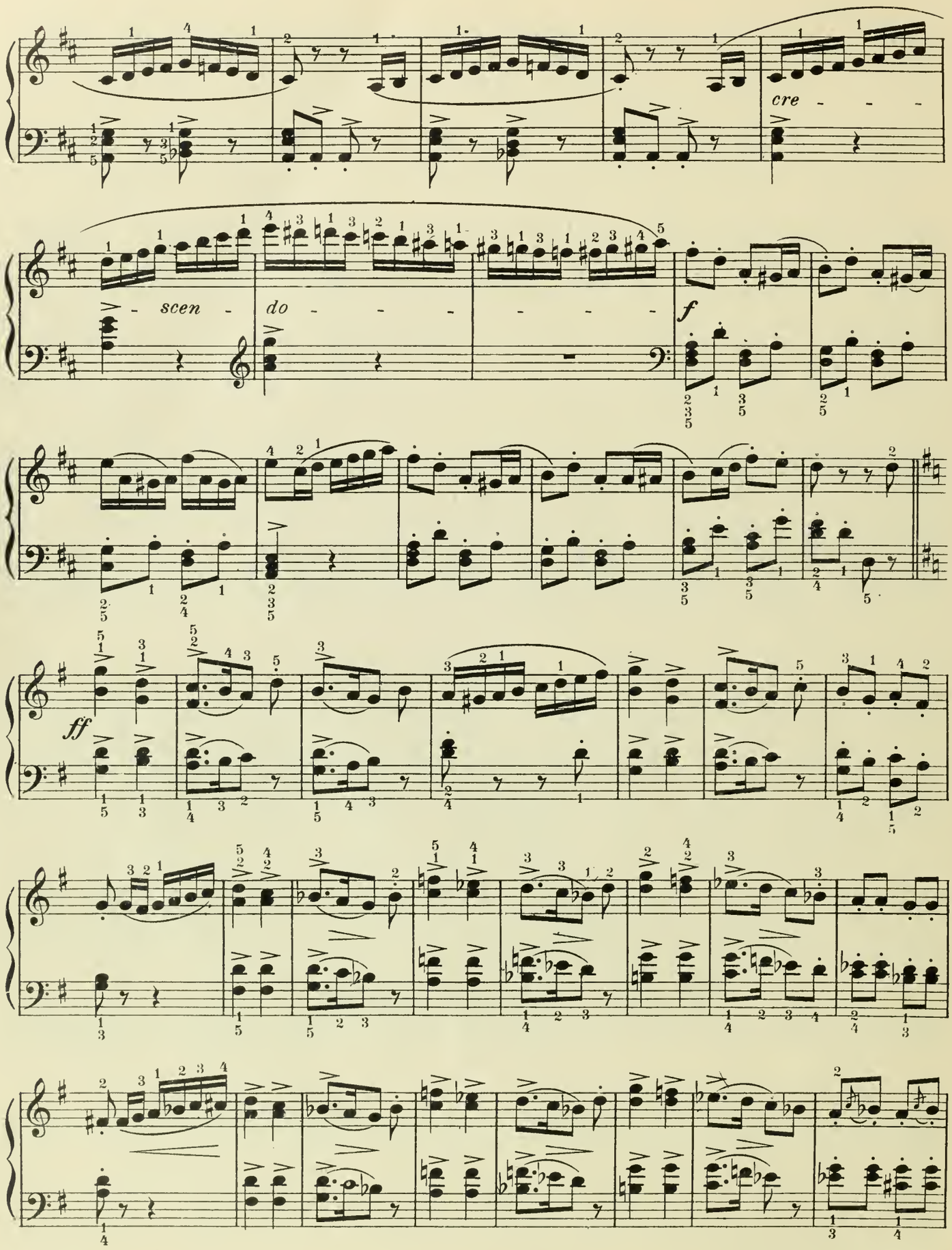
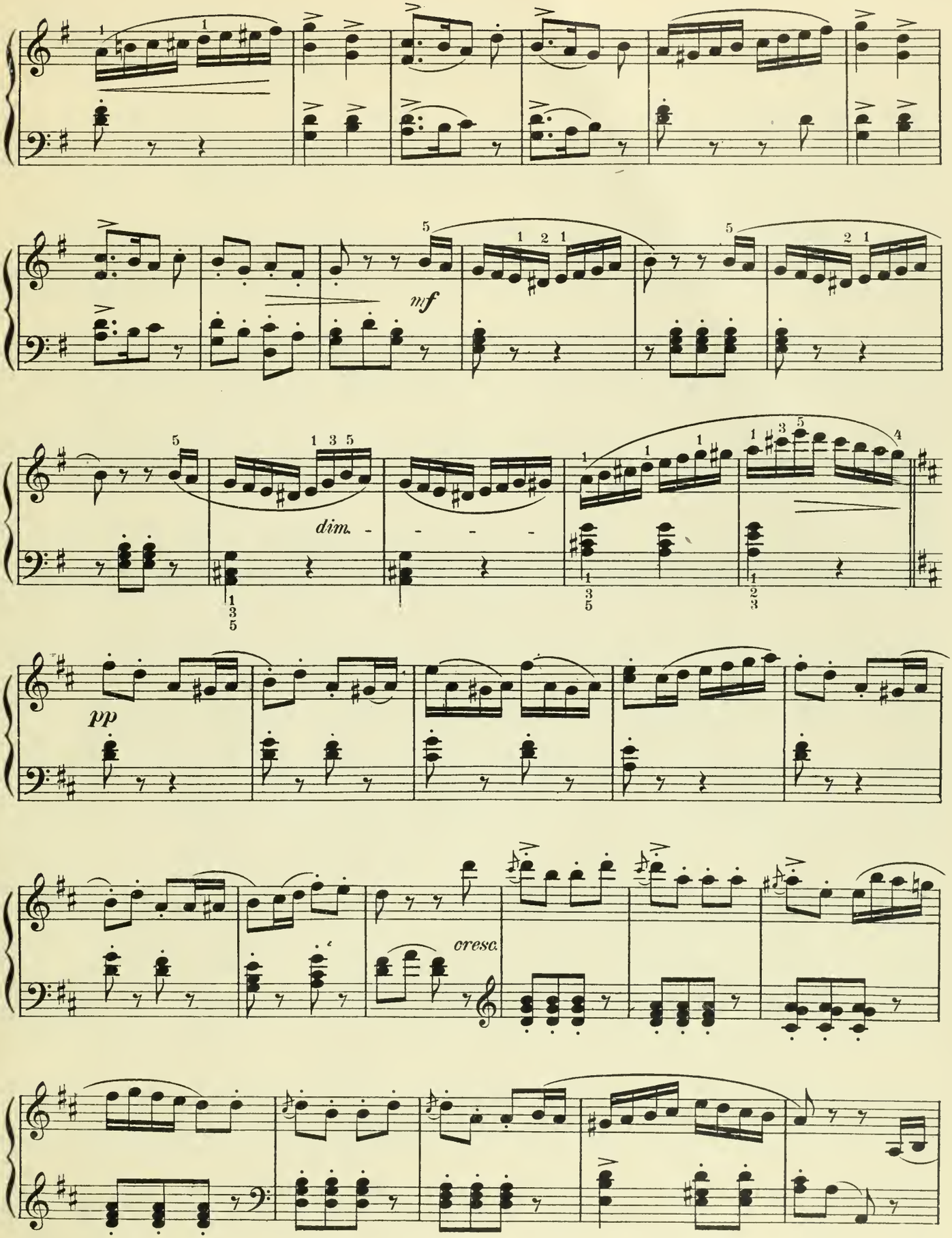
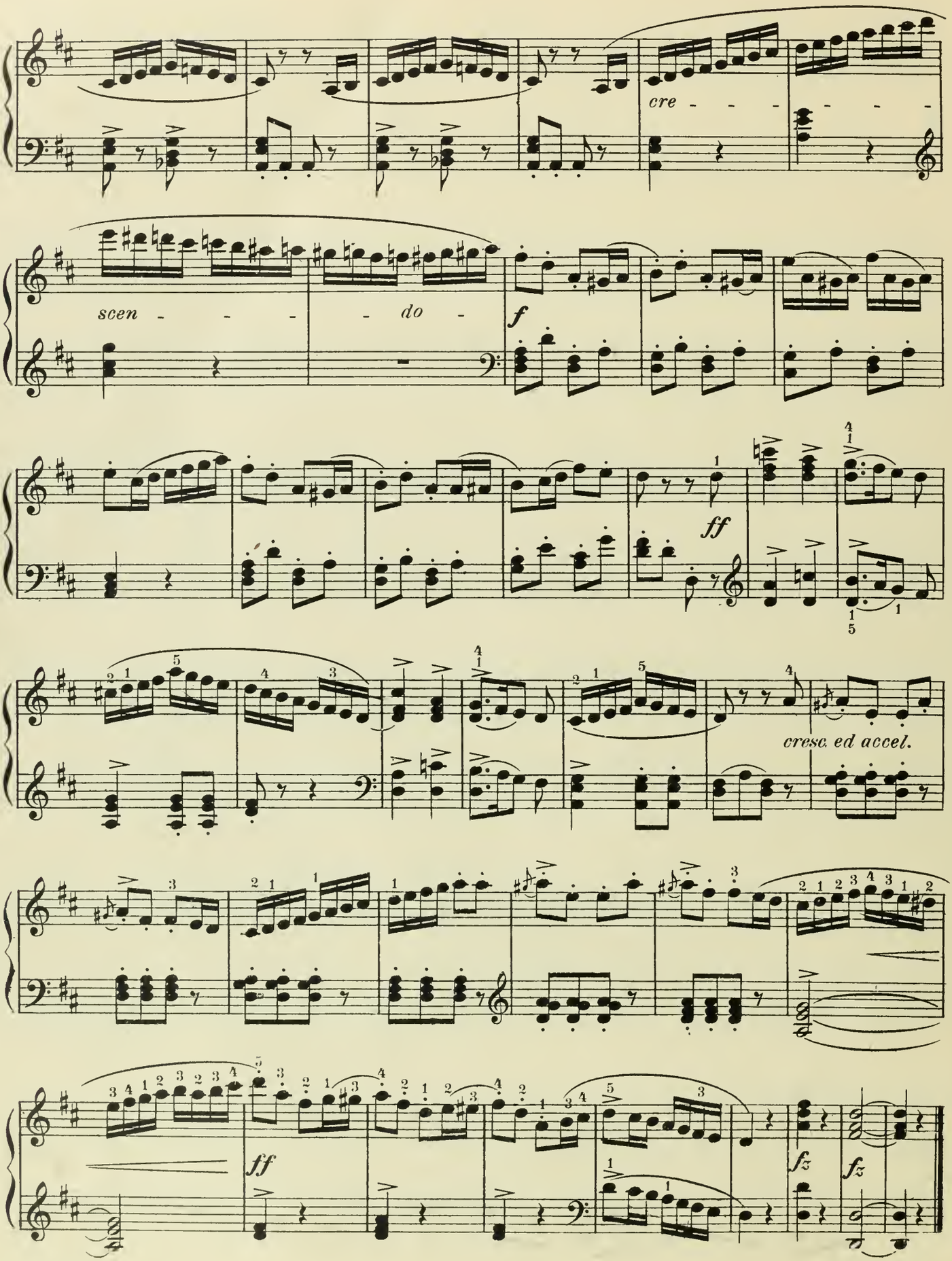

cre - - -
- scen - do - - - - - - -
f
ff


mf
dim.
pp
cresc.


cre - - - - - - - -
scen - - - - - do -
f
ff
cresc. ed accel.
ff
fz
fz

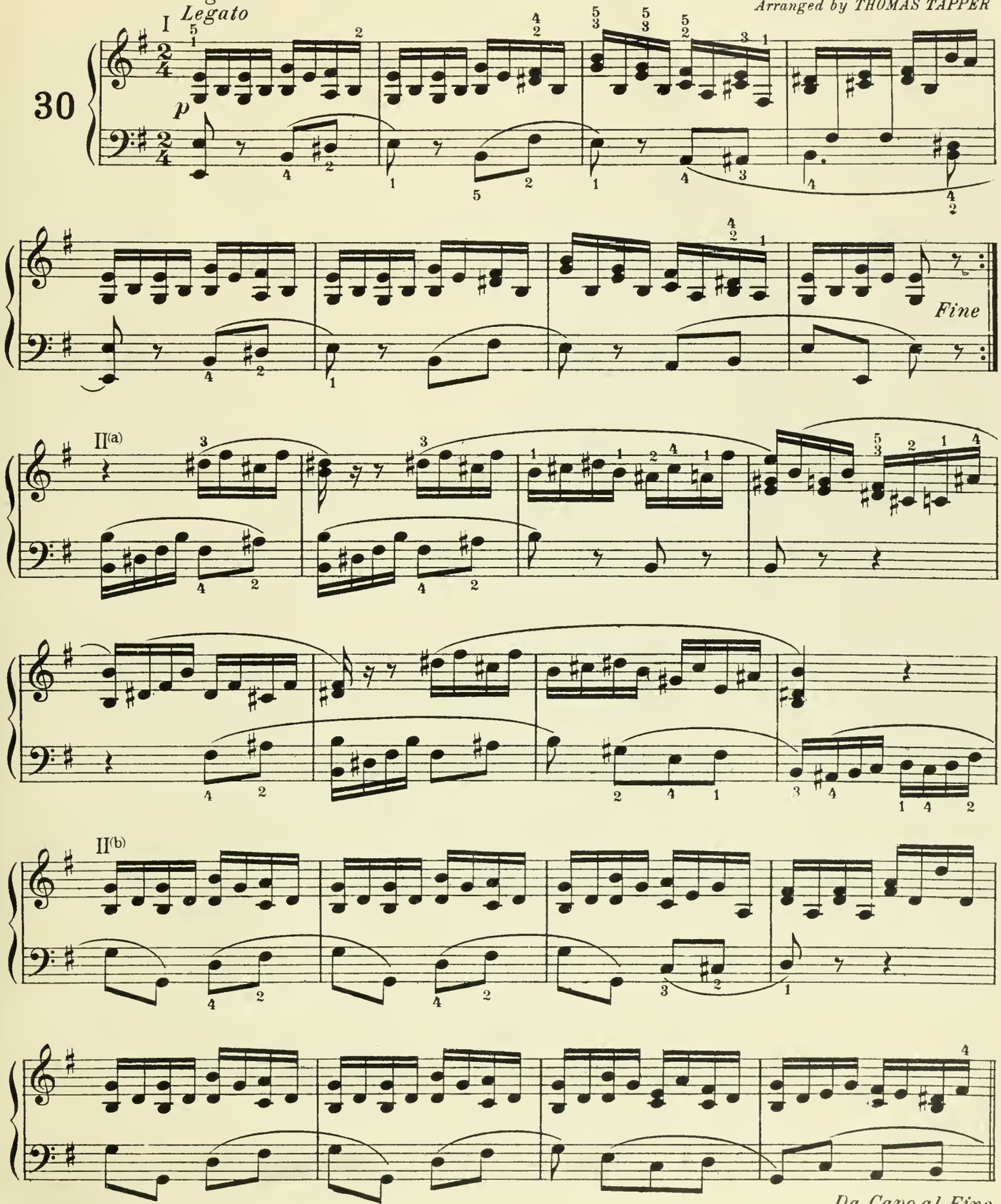
Etude

PLAN

I 8 meas. in E minor
II { 8 " Ending on E minor
   { 8 " in G major
III (I) 8 " in E minor

Allegretto
Legato

H. BERTINI
Arranged by THOMAS TAPPER



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